Sound Laboratory

ZOOM®

# *Guitar Effects & Amp Simulator*

# G3/G3X

## OPERATION MANUAL

Thank you very much for purchasing the ZOOM G3/G3X.

Please read this manual carefully to learn about all the functions of the G3/G3X so that you will be able to use it fully for a long time.

Keep this manual in a convenient place for reference when necessary.

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# Usage and safety precautions



## SAFETY PRECAUTIONS

In this manual, symbols are used to highlight warnings and cautions that you must read to prevent accidents. The meanings of these symbols are as follows:

| | |
|---|---|
| Warning | Something that could cause serious injury or death. |
| Caution | Something that could cause injury or damage to the equipment. |

Other symbols

| | |
|---|---|
| ! | Required (mandatory) actions |
| ⃠ | Prohibited actions |

### ⚠ Warning

#### Operation using an AC adapter

- ! Use only a ZOOM AD-16 AC adapter with this unit.
- ⃠ Do not use do anything that could exceed the ratings of outlets and other electrical wiring equipment. Before using the equipment in a foreign country or other region where the electrical voltage differs from that indicated on the AC adapter, always consult with a shop that carries ZOOM products beforehand and use the appropriate AC adapter.

#### Operation using batteries

- ! Use 4 conventional 1.5-volt AA batteries (alkaline or nickel-metal hydride).
- ! Read battery warning labels carefully.
- ! Always close the battery compartment cover when using the unit.

#### Alterations

- ⃠ Never open the case or attempt to modify the product.

### ⚠ Precautions

#### Product handling

- ! Do not drop, bump or apply excessive force to the unit.
- ! Be careful not to allow foreign objects or liquids to enter the unit.

#### Operating environment

- ⃠ Do not use in extremely high or low temperatures.
- ⃠ Do not use near heaters, stoves and other heat sources.
- ⃠ Do not use in very high humidity or near splashing water.
- ⃠ Do not use in places with excessive vibrations.
- ⃠ Do not use in places with excessive dust or sand.

#### AC adapter handling

- ! When disconnecting the AC adapter from an outlet, always pull the body of the adapter itself.
- ! During lightning storms or when not using the unit for a long time, disconnect the power plug from the AC outlet.

#### Battery handling

- ! Install the batteries with the correct +/- orientation.
- ! Use a specified battery type. Do not mix new and old batteries or different brands or types at the same time. When not using the unit for an extended period of time, remove the batteries from the unit.
- ! If a battery leak should occur, wipe the battery compartment and the battery terminals carefully to remove all battery residue.

#### Connecting cables with input and output jacks

- ! Always turn the power OFF for all equipment before connecting any cables.
- ! Always disconnect all connection cables and the AC adapter before moving the unit.

#### Volume

- ⃠ Do not use the product at a loud volume for a long time.

## Usage Precautions

#### Interference with other electrical equipment

In consideration of safety, the G3/G3X has been designed to minimize the emission of electromagnetic radiation from the device and to minimize external electromagnetic interference. However, equipment that is very susceptible to interference or that emits powerful electromagnetic waves could result in interference if placed nearby. If this occurs, place the G3/G3X and the other device farther apart. With any type of electronic device that uses digital control, including the G3/G3X, electromagnetic interference could cause malfunction, corrupt or destroy data and result in other unexpected trouble. Always use caution.

#### Cleaning

Use a soft cloth to clean the panels of the unit if they become dirty. If necessary, use a damp cloth that has been wrung out well. Never use abrasive cleansers, wax or solvents, including alcohol, benzene and paint thinner.

#### Malfunction

If the unit becomes broken or malfunctions, immediately disconnect the AC adapter, turn the power OFF and disconnect other cables. Contact the store where you bought the unit or ZOOM service with the following information: product model, serial number and specific symptoms of failure or malfunction, along with your name, address and telephone number.

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# Introduction

## Six simultaneous effects

You can select and arrange the order of up to six effects as you like and use them simultaneously. With the SCROLL keys, you can quickly change which effects are shown.

## Feels just like using effect pedals

Three effects can be shown on the displays at the same time, allowing you to control them intuitively using the parameter knobs and footswitches.

## Realistic amplifier modeling

Using our new ZFX-IV DSP, we have faithfully recreated the distortion rich with harmonics and the compression characteristic of tube amps.
The precisely-crafted modeled sounds are extremely responsive to picking dynamics and guitar volume control.

## Combine diverse effects as you like

With over 100 types of effects that you can freely combine, the G3/G3X is a multi-effects unit that will let your imagination run wild.

## Looper that can be synchronized with rhythms

The looper can be synchronized with rhythms and record phrases of up to 40 seconds.

## Works with ZOOM Edit & Share software

The G3/G3X can be used with Edit & Share software, which is a patch editor and librarian, on a computer to back up patches and change the order of effects.
See the ZOOM website (http://www.zoom.co.jp/) for further information about Edit & Share.

# Terms Used in This Manual

## Patch

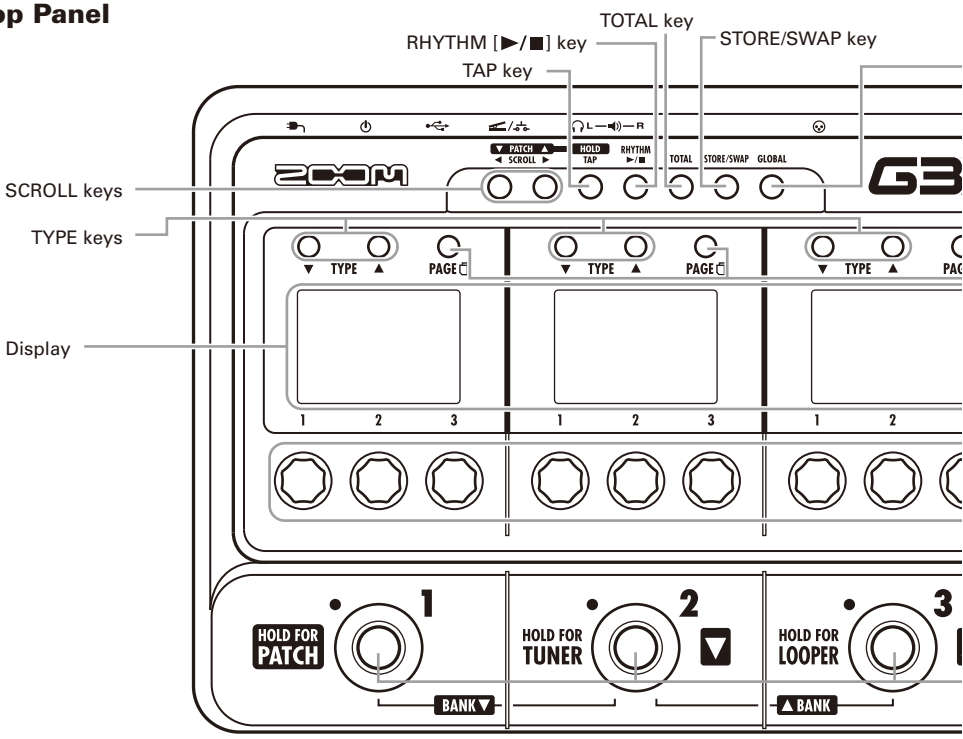
The ON/OFF status and the parameter settings of each effect are stored as "patches." Use patches to recall and save effects. The G3/G3X can store 100 patches.

## Bank

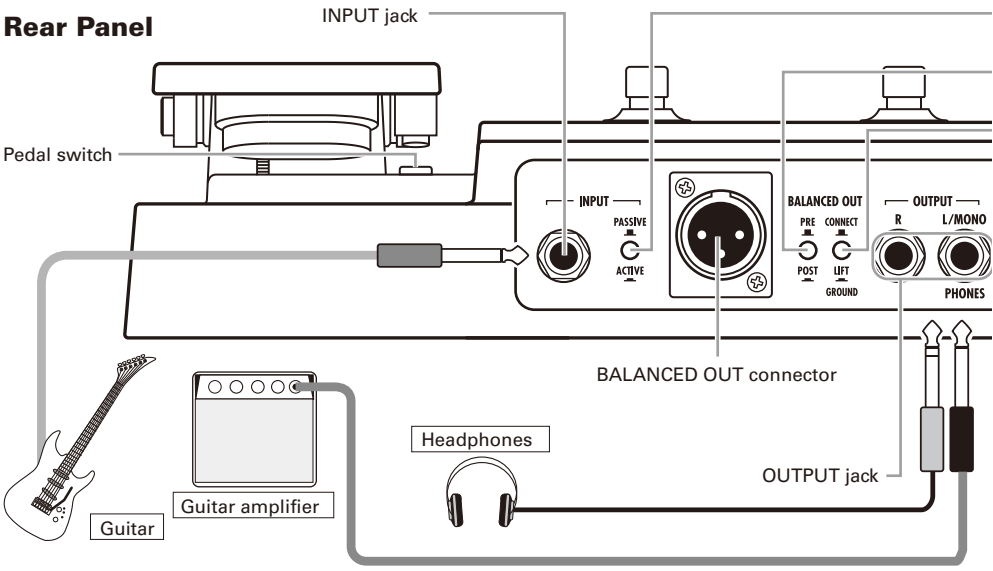
A set of 10 patches is called a "bank." The G3/G3X has 10 banks labeled A–J.

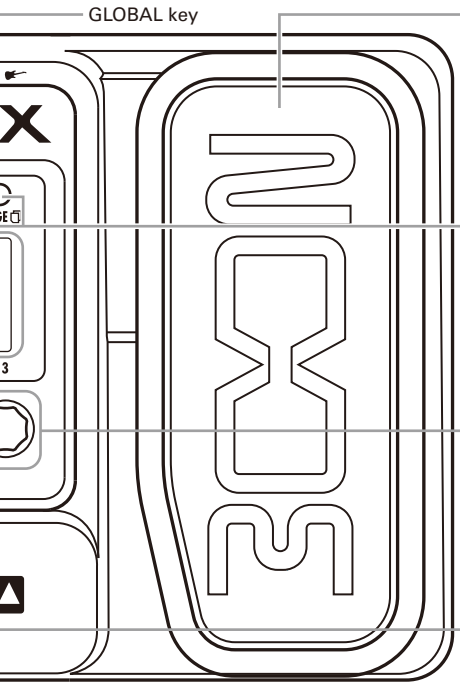
# Part Names

## Top Panel




## Rear Panel





GLOBAL key

Expression pedal (G3X only)

PAGE keys

Parameter knobs1-3 (These are shown as 1 2 3 in this manual.)

Foot switches1-3

**ACTIVE/PASSIVE switch**

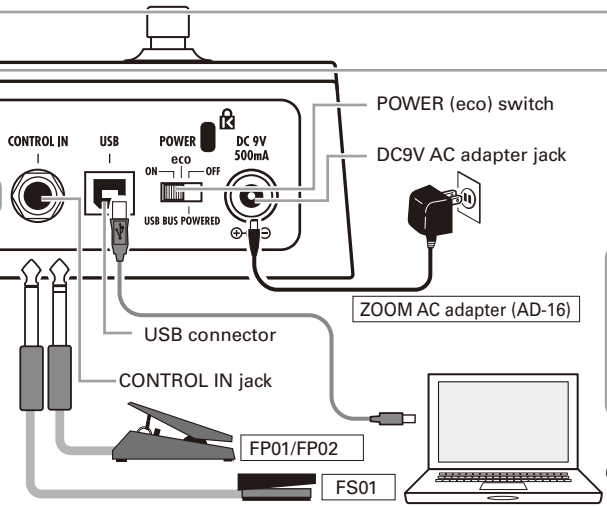
Use this switch to set the G3/G3X INPUT impedance.
Set this to "ACTIVE" (pushed in) if you have an effect pedal connected between your instrument and the G3/G3X or you are directly connecting a guitar with active pickups.
Set this to "PASSIVE" (not pushed in) if you are directly connecting a guitar with passive pickups.

**PRE/POST switch**

Use this switch to set the point when the signal is output from the BALANCED OUT connector.
Set it to "POST" (pushed in) to output the signal after the G3/G3X effects. Set it to "PRE" (not pushed in) to output the signal before the G3/G3X effects.

**GROUND switch**

Use this switch to connect or disconnect the BALANCED OUT connector with the ground.
Set it to "LIFT" (pushed in) to separate the signal path from the grounding pin. Set it to "CONNECT" (not pushed in) to connect it to the grounding pin.




POWER (eco) switch

DC9V AC adapter jack

ZOOM AC adapter (AD-16)

USB connector

CONTROL IN jack

FP01/FP02

FS01

Computer

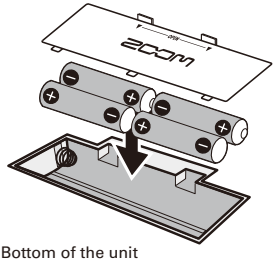
# Turning the power on

## To turn the power on

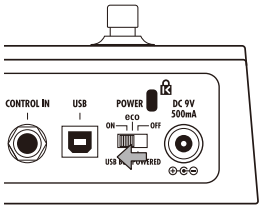
- Lower the amplifier's volume all the way.

### ■ When using batteries

Insert batteries into the battery compartment and set the POWER switch to ON.

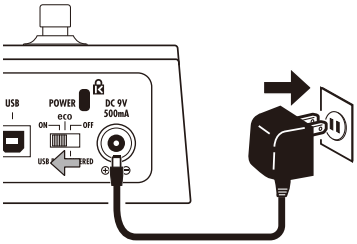


Bottom of the unit




### ■ When using an adapter

Connect the AC adapter and set the POWER switch to ON.




- Turn the amplifier's power on and raise its volume.

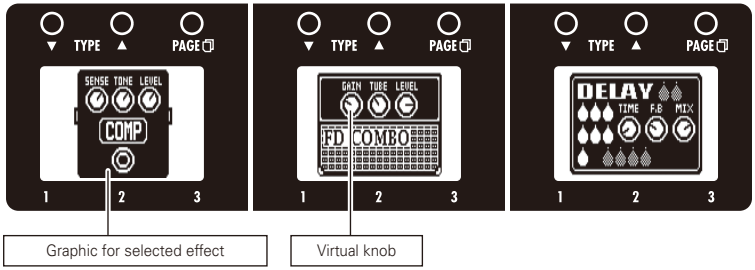
## Using the POWER switch eco setting

**If the G3 /G3X is not used for about 25 minutes, it will automatically switch to standby.**

If a guitar signal is being input, the G3 / G3X will not automatically switch to standby.

# Display information

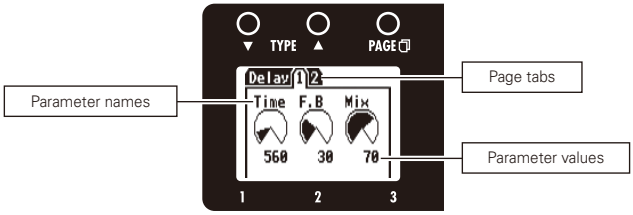
## ■ Home Screens show the current patch




**HINT**

- The positions of the virtual knobs change with the parameter values.

## ■ Edit Screens show parameters being edited

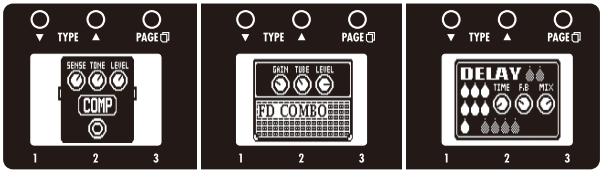



**HINT**

- If there are 4 or more parameters that can be adjusted, multiple page tabs will be shown.

# Adjusting effects

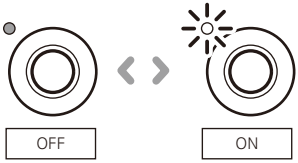
Confirm that the Home screens are shown.




## 1 To turn effects ON and OFF

- Press , and .

- Turns the effect ON/OFF.



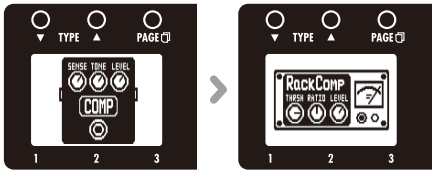

**NOTE**

- An effect is ON when its footswitch LED is lit.
- An effect is OFF when its footswitch LED is not lit.

## 2 To select an effect type

- Press ▼ TYPE ▲.

- The effect type changes.



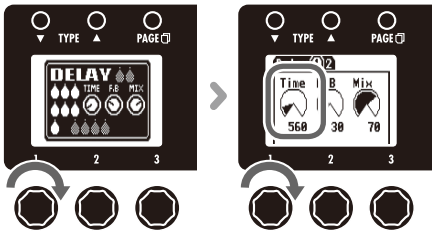

**HINT**

- See page 40 for information about effect types and parameters.
- When the GLOBAL menu AUTO SAVE function is ON, changes made will be saved automatically. (See page 24.)

## 3 To adjust parameters

- Turn 1, 2 and 3.

- The editing screen opens where you can adjust parameters.




**NOTE**

- Time, rate and some other effect parameters can be set in note durations that are synchronized to the tempo.

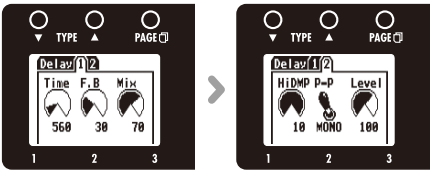


NEXT ›››

# 4 To change the page

- Press PAGE.

- The next page opens.




## Effect processing capacity

The GT/GTX allows you to combine six effects as you like. However, if you combine effect types that require great amounts of processing power (amp models, for example), the available processing capacity might not be enough. If the processing required for an effect exceeds the available capacity, the effect is bypassed and a "DSP Full!" message appears. This can be avoided by changing one or more of the effect types or setting them to THRU.

**NOTE**

- An effect requires the same amount of processing power whether it is on or off.

**HINT**

- Press and hold the PAGE button for at least one second to immediately set an effect to THRU.

# 5 To scroll through the effects shown

• Press ◄ SCROLL ► .

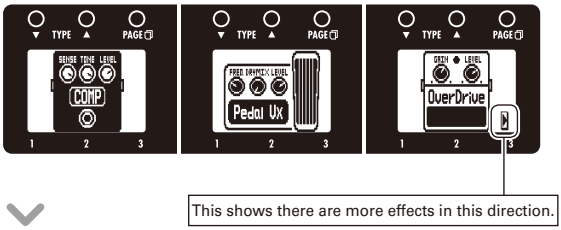
**HINT**

You can also scroll using the footswitches.

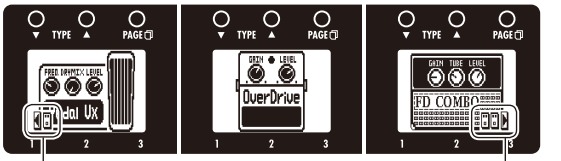
• Left: Press 1 and 2 simultaneously.

• Right: Press 2 and 3 simultaneously.

Example: If you press ►



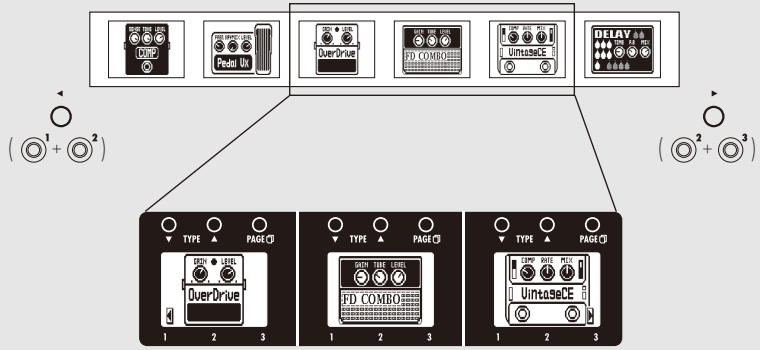

This shows there are more effects in this direction.




This shows the number of effects hidden in this direction.

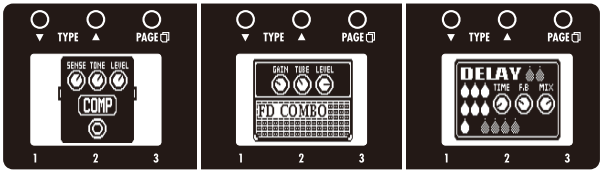
## About scrolling the effects

With the GB/GBX, you can arrange and use up to six effects simultaneously. The display shows three of these effects at a time. By scrolling, you can move to different parts of the effect chain and view effects that might have been hidden.



# Selecting Patches

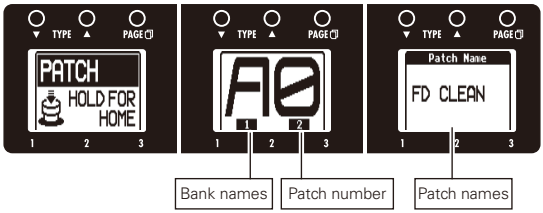
Confirm that the Home display is shown.




## 1 To activate patch selection

- Press and Hold HOLD FOR PATCH 1 for 1 second.

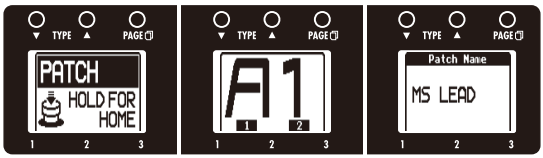
- The screens show the patch bank, number and name.




## 2 To change the patch

- Press 2 to select the next lower patch.
- Press 3 to select the next higher patch.
- Turn 2 of the middle effect.

- The patch number and name changes.



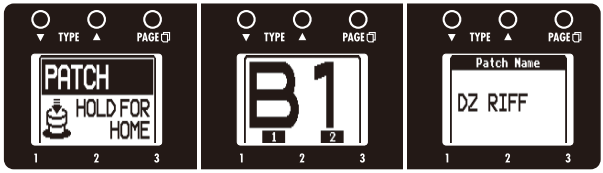

**HINT**

- You can also change patches by pressing ◄ SCROLL ► as you press and hold TAP.

## 3 To change the bank

- Press 1 and 2 at the same time to select the next lower bank.
- Press 2 and 3 at the same time to select the next higher bank.
- Turn 1 of the middle effect.

- The patch bank and name changes.

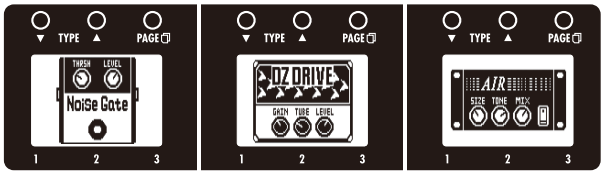



**NOTE**

- When pressing two footswitches at the same time, the sound could be affected by the footswitch that is pressed slightly earlier. To avoid this, do not make sound when switching banks.

## 4 To return to the Home Screens

- Press and hold HOLD FOR PATCH 1 for 1 second.



# Storing Patches

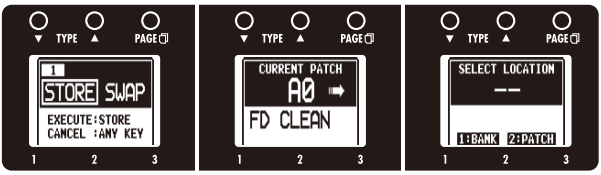
When the AUTO SAVE function is ON, settings are saved automatically after parameters are adjusted.



## 1 To store a patch or swap

- Press STORE/SWAP .

- STORE/SWAP blinks and the screens appear as below.



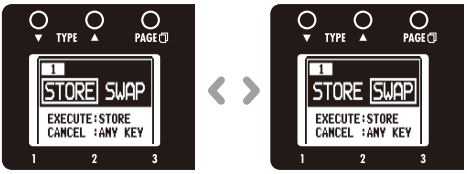

Selected patch

Saved/swapped patch destination

## 2 To select whether to store or swap the patch

- Turn 1 of the left effect.

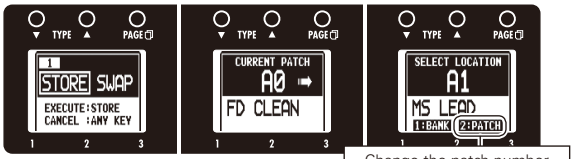
Store Swap



## 3 To set where to store or swap the new patch

### ■ To change the patch number where stored/swapped

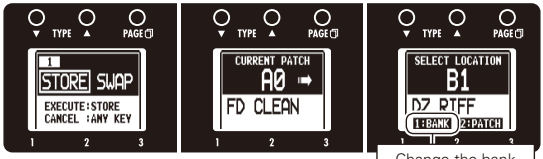
- Turn 2 of the right effect.




Change the patch number

### ■ To change the bank where stored/swapped

- Turn 1 of the right effect.




Change the bank

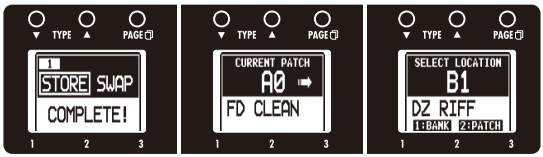
**NOTE**

- When the GLOBAL menu AUTO SAVE function is ON, the currently active patch cannot be selected as the destination.

## 4 To complete patch storing/swapping

- Press STORE/SWAP .

- After "COMPLETE!" appears on the display, the store/swap patch opens.




**HINT**

- To cancel this, press any key instead of STORE/SWAP .

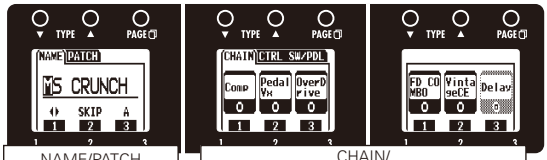
# Setting patch-specific parameters

## 1 To activate the TOTAL menu

- Press TOTAL .

**NOTE**

- Settings made for TOTAL parameters are saved separately for each patch.

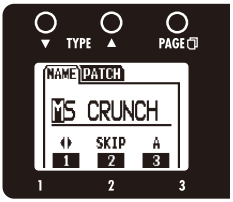



NAME/PATCH

CHAIN/
CTRL SW/PDL

## 2 To change the patch name

- Turn 1 , 2 and 3 of the left effect.




1 : Turn 1 to move the cursor.

SKIP 2 : Turn 2 to change the type of character/symbol.

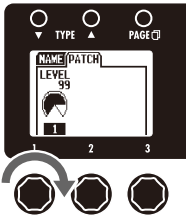
A 3 : Turn 3 to change the character.

**NOTE**

- The following characters and symbols can be used.
  ! # $ % & ' () +, -. ; = @ [] ^ _ ` { } ~A–Z, a–z, 0–9, (space)

## 3 To adjust the patch level

- Press PAGE of the left effect and turn 1 .




**NOTE**

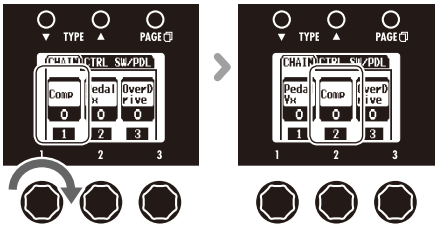
- The setting range is 0–120.

**HINT**

- To change the overall volume of all patches, adjust the master level. (See page 20.)

## 4 To change the order of the effects

- Turn 1, 2 and 3 of the middle and right effects to change effect positions.



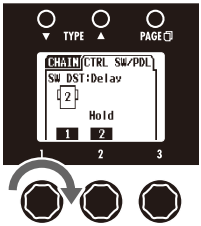

**HINT**

- Effects that are OFF appear gray.

## 5 To set an optional footswitch function

- Press PAGE and turn 1 of the middle effect.

- Effect functions that can be assigned are shown.




**HINT**

- BYPASS/MUTE: Use to bypass or mute the effect.
- TAP TEMPO: Press the footswitch repeatedly at the desired tempo to set the tempo used for rhythms, the looper and effects.
- NO ASSIGN: No function is assigned to the footswitch.
- If the selected parameter has multiple functions, use 2 to select one.

**NOTE**

- In order to use the function set, the corresponding effect must also be ON.
- See "Effect types and parameters" for details about the functions that can be assigned for each effect.
- If you connect a ZOOM FP01 or FP02 pedal to the G3X, you can use it as a volume pedal.

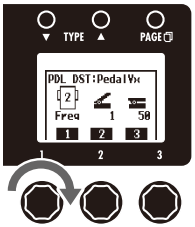
# 6 To set an expression pedal function

Using the built-in expression pedal of the G3X or an optional external expression pedal (ZOOM FP01/FP02) connected to a G3, you can control volume and effect parameters in real-time.

## ■ To select the controlled parameter

- Press PAGE of the middle effect and turn 1 of the right effect.

- Parameters that can be assigned to the expression pedal are shown on the right display.




**NOTE**

- If multiple effects that support AUTO ASSIGN are active, all their corresponding parameters will be assigned to the expression pedal at the same time.
- See "Effect types and parameters" for details about the functions that can be assigned for each effect.

**HINT**

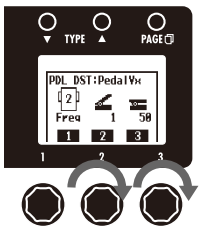
- INPUT VOL: Controls the input level.
- OUTPUT VOL: Controls the output level. (Does not affect the volume of the rhythm or looper).
- AUTO ASSIGN: When an effect that supports auto assign is selected, a parameter will be assigned to the pedal automatically as follows.

| Effect type | Parameter |
|---|---|
| PedalVx | Freq |
| PedalCry | Freq |
| TheVibe | Speed |
| PDL Pitch | Bend |
| PDL MnPitch | Bend |

- NO ASSIGN: no function is assigned to the footswitches.
- The effect that assigned to the expression pedal can be used to turn an effect ON/OFF with the pedal switch.

## ■ Set the parameter range that the pedal can adjust

- Turn 2 of the right effect to set the minimum value.
- Turn 3 of the right effect to set the maximum value.




**HINT**

- The minimum value can be set higher than the maximum value. When set this way, pushing the pedal down decreases the effect, while letting it up increases the effect.
- When using AUTO ASSIGN, the minimum and maximum values of parameters are set automatically and cannot be changed.

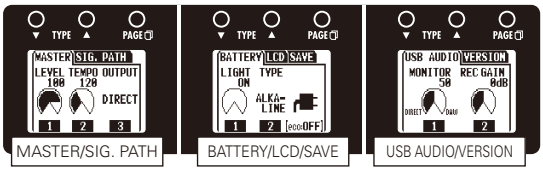
## 7 To exit the TOTAL menu

- Press TOTAL .

# Changing Various Settings

## 1 To activate the GLOBAL menu

- Press GLOBAL .



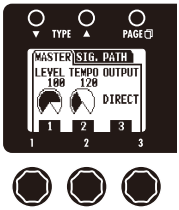

MASTER/SIG. PATH | BATTERY/LCD/SAVE | USB AUDIO/VERSION

**NOTE**

- Global parameter settings affect all patches.

## 2 To adjust the master level

- Turn 1 of the left effect.

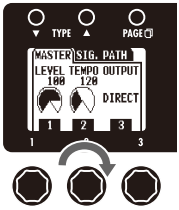



**NOTE**

- The setting range is 0-120.

# 3 To set the master tempo

- Turn 2 of the left effect.

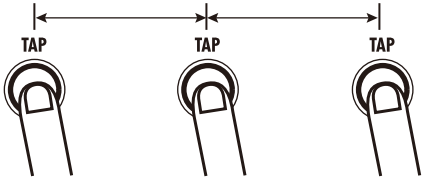



**NOTE**

- The setting range is 40-250.
- This tempo setting is used by every effect, rhythms and the looper.

## ■ Setting the tempo by tapping

- Press TAP two or more times at the desired tempo.

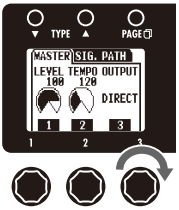



**HINT**

- You can also set the tempo using an FS01 footswitch (sold separately). (See page 17.)

# 4 To select the connected equipment

- Turn 3 of the left effect.




| Parameter value | Meaning |
|---|---|
| DIRECT | Use when connected to headphones or monitor speakers |
| COMBO FRONT | Use when connected to an ordinary combo amp input |
| STACK FRONT | Use when connected to an ordinary stack amp input |
| COMBO POWER AMP | Use when connected to an ordinary combo amp return |
| STACK POWER AMP | Use when connected to an ordinary stack amp return |

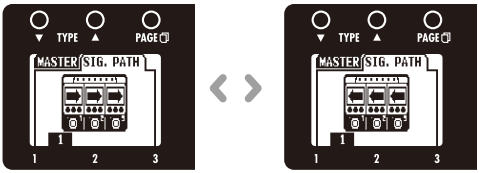


NEXT ›››

## 5 To change the direction of the signal flow

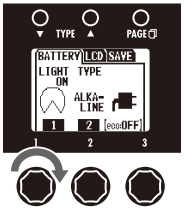
- Press PAGE on the left effect.

- Turn 1 to set the signal flow direction.




## 6 To set the amount of time until the backlight dims

- Turn 1 of the middle effect.




**NOTE**

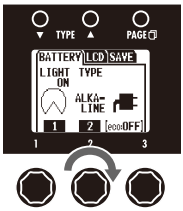
- The setting options are ON and 1–30 seconds.

**HINT**

- The amount of power consumed can be reduced by dimming the backlight.

## 7 To select the battery type

- Turn 2 of the middle effect to set the battery type to ALKALINE or Ni-MH (nickel-metal hydride).



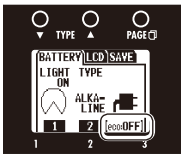

: Operating on batteries
: Operating on adapter power
: Operating on USB bus power

**NOTE**

- Set the battery type correctly in order to allow the remaining battery charge to be shown accurately.

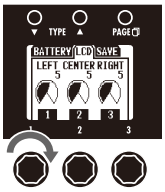
## 8 To check the eco mode status

- The eco mode ON/OFF status is shown beneath the power icon.




## 9 To adjust the display contrast

- Press PAGE of the middle effect.
- Turn 1, 2 and 3 of the middle effect.



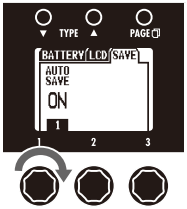

1 : Left display
2 : Center display
3 : Right display



NEXT ›››

## 10 To set the auto save function

- Press ○ PAGE of the middle effect.
- Turn 1 of the middle effect.

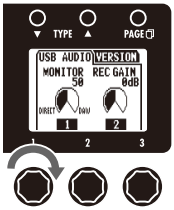



**HINT**

- ON: Patch changes will be saved automatically.
- OFF: Patch changes will not be saved until they are saved manually. (See page 14.)

## 11 To adjust the USB audio monitoring balance

- Turn 1 of the right effect.

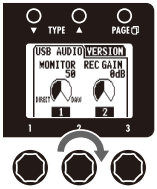



**NOTE**

- This adjusts the balance between the output signal from the DAW software (computer) and the DIRECT signal from the unit (after effects).
- The setting range is 0-100.
- Set to 0 to monitor only the DIRECT signal or 100 to monitor only the DAW (computer) output signal.

## 12 To adjust the recording level

- Turn 2 of the right effect.

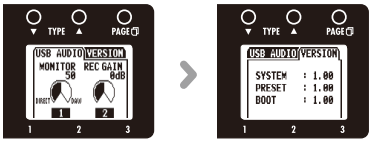



**NOTE**

- This adjusts the level of the signal sent to the DAW software (computer).
- The setting range is ±6 dB.

## 13 To view the firmware versions

- Press PAGE of the right effect.




**HINT**

- Check the ZOOM website (http://www.zoom.co.jp) for the latest firmware versions.

## 14 To exit the GLOBAL menu

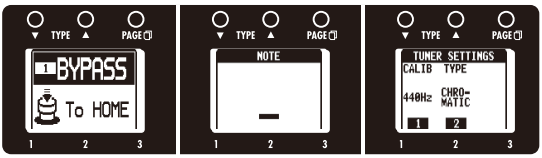
- Press GLOBAL.

# Using the Tuner



## 1 To activate the tuner

- Press (2) for 1 second.

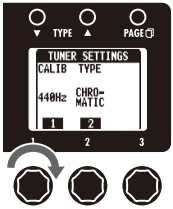



**NOTE**

- Turn (1) of the left effect to switch between BYPASS and MUTE.

## 2 To change the tuner's standard pitch

- Turn (1) of the right effect.

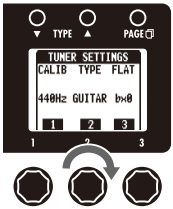



**NOTE**

- The standard pitch for middle A can be adjusted to 435-445 Hz.
- The standard pitch setting is saved even when the power is turned OFF.

## 3 To select the tuner type

- Turn (2) of the right effect.




**CHROMATIC**

The chromatic tuner shows the nearest pitch name (semitone) and how far the input sound is from that pitch.

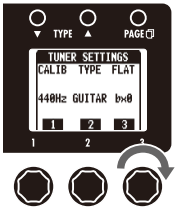
**Other tuner types**

Depending on the selected type, the nearest string name and how far the sound input is from that pitch are shown. Select from the following tunings.

| Display | Meaning | String number/Note name | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| GUITAR | Standard tuning for guitars, including 7-string guitars | B | E | A | D | G | B | E |
| OPEN A | In open A tuning, the open strings make an A chord | - | E | A | E | A | C# | E |
| OPEN D | In open D tuning, the open strings make a D chord | - | D | A | D | F# | A | D |
| OPEN E | In open E tuning, the open strings make an E chord | - | E | B | E | G# | B | E |
| OPEN G | In open G tuning, the open strings make a G chord | - | D | G | D | G | B | D |
| DADGAD | This alternate tuning is often used for tapping, etc. | - | D | A | D | G | A | D |

## 4 To use a drop tuning

- Turn 3 of the right effect.




**NOTE**

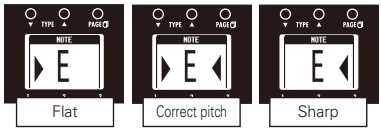
- You can lower the tuning by one (♭×1), two (♭×2) or three (♭×3) semitones.
- Drop tuning is not possible when the TYPE is set to CHROMATIC.

## 5 To tune the guitar

- Play the open string that you want to tune and tune it.

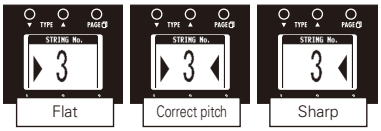
### ■ CHROMATIC TUNER

The name of the nearest note and the pitch accuracy are shown.



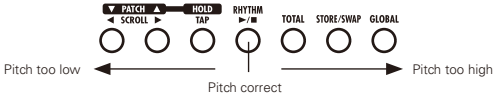

### ■ OTHER TUNERS

The number of the nearest string and the pitch accuracy are shown.




**HINT**

- The keys above the displays also light to show the pitch accuracy.




## 6 To end tuning

- Press 1, 2 or 3.

# Using Rhythms

## 1 To activate a rhythm

- Press RHYTHM ▶/■ .

- The rhythm pattern starts to play and the rhythm setting screens open.

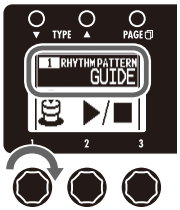
RHYTHM PATTERN | TEMPO | LEVEL

**HINT**

- You can use a rhythm pattern while using the looper.

## 2 To select the rhythm pattern

- Turn 1 of the left effect.

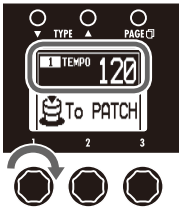



**NOTE**

- See page 59 for types of patterns.

## 3 To adjust the tempo

- Turn 1 of the middle effect.




**HINT**

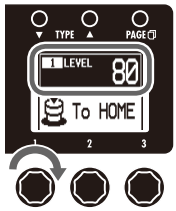
- You can also set the tempo using TAP .

**NOTE**

- The setting range is 40-250.
- This tempo setting is used by every effect, rhythms and the looper.

## 4 To adjust the rhythm level

- Turn 1 of the right effect.




**NOTE**

- The setting range is 0-100.

## 5 To stop the rhythm

- Press 1.

**HINT**

- Press 1 again to restart rhythm pattern playback.

## 6 To complete setting the rhythm

### ■ The rhythm stops and the previous screen reappears

- Press RHYTHM ▶/■.

### ■ To select a patch (and keep the rhythm playing)

- Press 2.

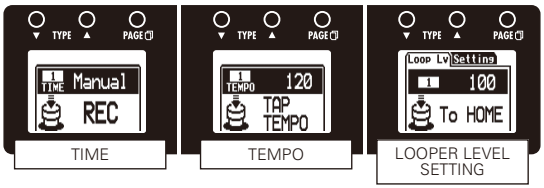
### ■ To return to the Home Screens (and keep the rhythm playing)

- Press 3.

# Using the Looper

## 1 To activate the Looper

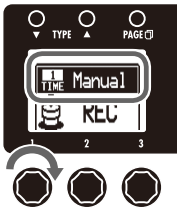
- Press 3 for 1 second.




TIME | TEMPO | LOOPER LEVEL SETTING

## 2 To set the recording time

- Turn 1 on the left effect.




**Manual**
Use the footswitch to start and stop recording.

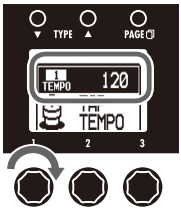
**Note mark**
Set the recording time by setting the tempo and the number of quarter notes.

**NOTE**

- The looper can record 1.5–40 seconds (20 seconds when UNDO is enabled).
- If the setting (number of quarter notes) would not fall in this range, it will automatically be adjusted.
- Changing the recording time will erase the currently recorded loop.

## 3 To adjust the tempo

- Turn 1 of the middle effect.




**HINT**

- You can also set the tempo using TAP.
- If no loop has been recorded yet, you can also set the tempo by tapping 2.

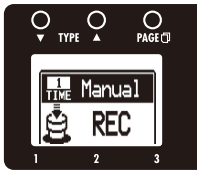
**NOTE**

- The setting range is 40-250.
- Changing the tempo will erase the currently recorded loop.
- This tempo setting is used by every effect, rhythms and the looper.

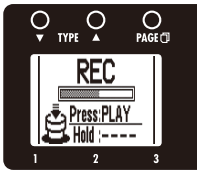
# 4 To record a phrase and play it back

- Press 1.

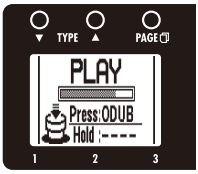
Recording standby




Recording




Loop playing back




## ■ If set to "Manual"

- When 1 is pressed again or the maximum recording time (about 40 seconds) is reached, loop playback starts (and "PLAY" appears on the display).

## ■ If set to a note mark

- After recording continues for the set time, loop playback starts (and "PLAY" appears on the display).

**HINT**

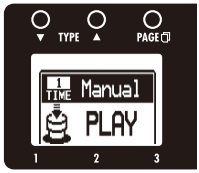
- During recording, press 2 to cancel recording.

**NOTE**

- During rhythm playback, recording will start after the precount.
- Since quantization is applied during rhythm playback, even if you stop the recording a little out of time, adjustment will be made automatically and the loop will play with correct timing.

# 5 To stop loop playback

- Press 2.





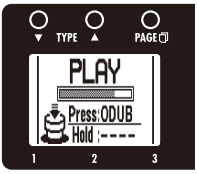

NEXT ›››

# 6 To overdub a recorded loop

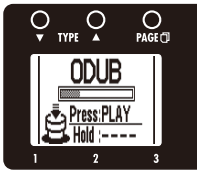
## ■ To start overdubbing

- During loop playback, press 1.

Loop playing back



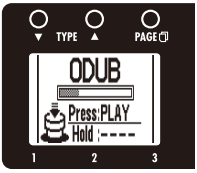

Overdubbing



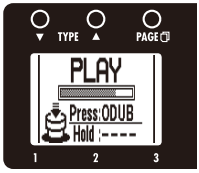

## ■ To end overdubbing

- Press 1 again.

Overdubbing



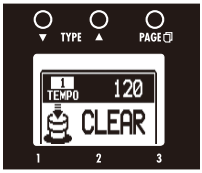

Loop playing back




# 7 To erase the loop

- Press 2 for 1 second.

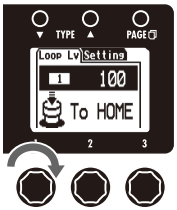
- "CLEAR" appears on the display.



# 8 To adjust the loop volume

## ■ To adjust the volume of the looped phrase

- Turn 1 of right effect.

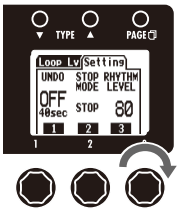



**NOTE**

- The setting range is 0–100.

## ■ To adjust the volume of the rhythm

- Press PAGE of the right effect and turn 3.




**NOTE**

- The setting range is 0–100.

# 9 To return to the Home Screens

- Press 3.

**HINT**

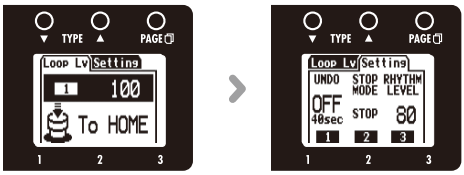
- You can return to the Home Screens while the loop is playing.

**NOTE**

- Returning to the Home Screens will not erase the loop.
- Turning the power OFF will erase the loop.

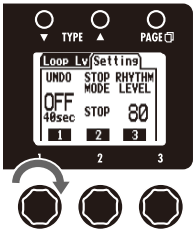
# 10 To change the Looper settings

- Press ○ PAGE of the right effect.




## ■ To activate the Undo function

- Turn 1 of the right effect.




**NOTE**

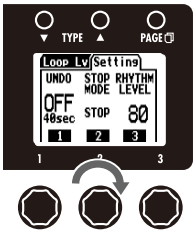
- When Undo is ON, the maximum loop recording time is limited to 20 seconds.

**HINT**

- When Undo is ON, you can cancel the last overdubbing by pressing 1 for 1 second. After undoing, you can also redo by pressing 1 for 1 second again, restoring the last overdubbing.

## ■ To select the STOP MODE

- Turn 2 of the right effect.




| STOP MODE | How loop playback stops |
|---|---|
| STOP | Playback stops immediately |
| FINISH | Playback stops after the loop plays to its end |
| FADE OUT | Playback stops after fading out |

**HINT**

- Even when set to "FINISH" or "FADE OUT", you can stop loop playback immediately by pressing and holding down 2.

# Using Audio Interface Functions

This unit can be used with computers running the following operating systems.

## ■ Compatible OS

**Windows**

Windows® XP SP3 (32bit) or newer

Windows® Vista SP1 (32bit, 64bit) or newer

Windows® 7 (32bit, 64bit)

32bit: Intel® Pentium® 4 1.8GHz or faster, RAM 1GB or more

64bit: Intel® Pentium® Dual-Core 2.7GHz or faster, RAM 2GB or more

**Mac**

OS X 10.5/10.6/10.7

Intel® Core Duo 1.83GHz or faster

RAM 1GB or more

## ■ Quantization (bit-rate)

16-bit

## ■ Sampling frequency

44.1kHz

For details about recording, playback and other functions, please see the included startup guide.

**HINT**

- You can adjust the balance between the signals from the GB/GBX and the computer. (See page 24.)
- You can adjust the recording level. (See page 25.)
- When its POWER switch is set to OFF, the GB/GBX can be connected to a computer by USB and powered by its USB bus.

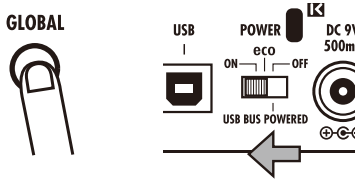
**NOTE**

- To monitor the signal of your connected guitar after it has passed through your DAW software (computer), set the USB AUDIO MONITOR balance to 100. (See page 24.)
  At other settings, the signals from the computer and the GB/GBX will be mixed, causing the output signal to sound like a flanger effect is being used.

# Adjusting the expression pedal

## 1 To calibrate its sensitivity

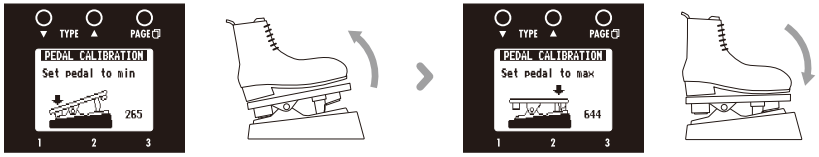
- While pressing GLOBAL ○, set the POWER switch to ON.




**NOTE**

- Calibrate the pedal if:
  - Pressing the pedal does not have much effect.
  - The volume or tone changes too much even when only pressing the pedal lightly.

- Following the instructions shown, operate the pedal and press STORE/SWAP ○ each time.




- When calibration is over, "OK!" appears on the screen and play mode starts.

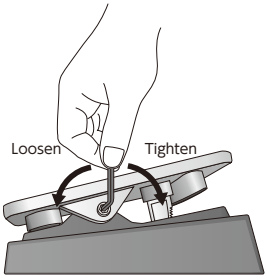
**HINT**

- If "ERROR!" appears, restart calibration from the beginning.

## 2 To adjust the torque

You can use a 5mm hex key (Allen wrench) to adjust the torque of the expression pedal.

- Insert the hex key into the torque adjustment screw on the side of the pedal.
  Turn it clockwise to tighten the pedal, and turn it counterclockwise to loosen the pedal.




**NOTE**

- Be careful when loosening a torque adjustment screw, because if you loosen it too much, it could come off inside the unit, making it impossible to hold the pedal in place.

# Updating the firmware

**To download the latest firmware Update application:**

- Visit the ZOOM website (http://www.zoom.co.jp).

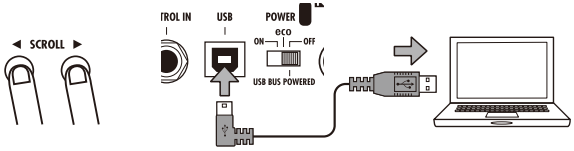
**HINT**

- Open the GLOBAL menu to check the current firmware versions. (See page 25.)

## 1 To prepare to update the firmware

- Confirm that the POWER switch is set to OFF.

- While pressing both ◄ SCROLL ► , connect the unit to a computer using the USB cable.




- The VERSION UPDATE screen appears.

## 2 To update the firmware

- Launch the firmware update application on your computer, and execute the update.

**NOTE**

- Do not disconnect the USB cable while the firmware is being updated.

**HINT**

- See the ZOOM website for instructions about how to use the application.

# 3 To complete updating

- When the GB/GBX has finished updating, "Complete!" appears on the display.

- Disconnect the USB cable.

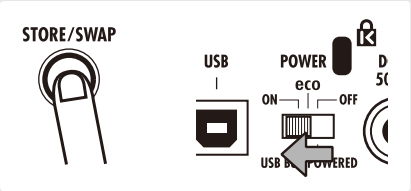
**HINT**

- Updating the firmware will not erase saved patches.

## Restoring the GB/GBX to its factory default settings

1. To use the All Initialize function

- While pressing STORE/SWAP, set the POWER switch to ON.




- The All Initialize screen appears.

2. To execute the All Initialize function

- Press STORE/SWAP.

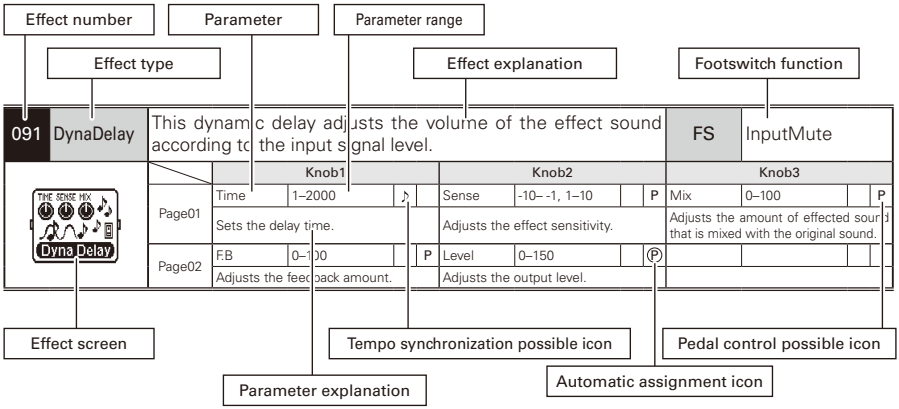
**NOTE**

- Press any key other than STORE/SWAP to cancel.

**HINT**

- Executing the All Initialize function will restore all the settings of the GB/GBX, including its patches, to factory defaults. Do not use this function unless you are certain that you want to do this.

# Effect Types and Parameters




## ■ Effect Types and Parameters

### 001 Comp

This compressor in the style of the MXR Dyna Comp.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Sense, 0–10, P<br>Adjusts the compressor sensitivity. | Tone, 0–10<br>Adjusts the tone. | Level, 0–150, P<br>Adjusts the output level. |
| Page02 | ATTCK, Slow, Fast<br>Sets compressor attack speed to Fast or Slow. | | |

### 002 RackComp

This compressor allows more detailed adjustment than COMP.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | THRSH, 0–50, P<br>Sets the level that activates the compressor. | Ratio, 1–10<br>Adjusts the compression ratio. | Level, 0–150, P<br>Adjusts the output level. |
| Page02 | ATTCK, 1–10<br>Adjusts the compressor attack rate. | | |

### 003 M Comp

This compressor provides a more natural sound.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | THRSH, 0–50, P<br>Sets the level that activates the compressor. | Ratio, 1–10<br>Adjusts the compression ratio. | Level, 0–150, P<br>Adjusts the output level. |
| Page02 | ATTCK, 1–10<br>Adjusts the compressor attack rate. | | |

### 004 SlowATTCK

This effect slows the attack of each note, resulting in a violin-like performance.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Time, 1–50, P<br>Adjusts the attack time. | Curve, 0–10, P<br>Set the curve of volume change during attack. | Level, 0–150, P<br>Adjusts the output level. |
| Page02 | | | |

### 005 ZNR

ZOOM's unique noise reduction cuts noise during pauses in playing without affecting the tone.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | THRSH, 1–25, P<br>Adjusts the effect sensitivity. | DETCT, GtrIn, EfxIn<br>Sets control signal detection level. | Level, 0–150, P<br>Adjusts the output level. |
| Page02 | | | |

## 006 NoiseGate

This is a noise gate that cuts the sound during playing pauses.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | THRSH 1–25 P | Level 0–150 P | |
| | Adjusts the effect sensitivity. | Adjusts the output level. | |
| Page02 | | | |

## 007 DirtyGate

This vintage style gate features a characteristic way of closing.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | THRSH 1–25 P | Level 0–150 P | |
| | Adjusts the effect sensitivity. | Adjusts the output level. | |
| Page02 | | | |

## 008 GraphicEQ

This unit has a six band equalizer.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | 160Hz -12–12 | 400Hz -12–12 | 800Hz -12–12 |
| | Boosts or cuts the low (160 Hz) frequency band. | Boosts or cuts the low-middle (400 Hz) frequency band. | Boosts or cuts the middle (800 Hz) frequency band. |
| Page02 | 3.2kHz -12–12 | 6.4kHz -12–12 | 12kHz -12–12 |
| | Boosts or cuts the high (3.2 kHz) frequency band. | Boosts or cuts the extremely high (6.4 kHz) frequency band. | Boosts or cuts the harmonics (12 kHz) frequency band. |
| Page03 | Level 0–150 P | | |
| | Adjusts the output level. | | |

## 009 ParaEQ

This is a 2-band parametric equalizer.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Freq1 20Hz–20kHz | Q1 0.5, 1, 2, 4, 8, 16 | Gain1 -12–12 |
| | Adjusts center frequency of EQ1. | Adjusts EQ1 Q. | Adjusts EQ1 gain. |
| Page02 | Freq2 20Hz–20kHz | Q2 0.5, 1, 2, 4, 8, 16 | Gain2 -12–12 |
| | Adjusts center frequency of EQ2. | Adjusts EQ2 Q. | Adjusts EQ2 gain. |
| Page03 | Level 0–150 P | | |
| | Adjusts the output level. | | |

## 010 CombFLTR

This effect uses the comb filter that results from fixing the modulation of the flanger like an equalizer.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Freq 1–50 P | Reso -10–10 P | Mix 0–100 P |
| | This sets the emphasized frequency. | Adjusts the intensity of the resonance sound of the effect. | Adjusts the amount of effected sound that is mixed with the original sound. |
| Page02 | HiDMP 0–10 | Level 0–150 P | |
| | Adjusts the treble attenuation of the effect sound. | Adjusts the output level. | |

## 011 AutoWah

This effect varies wah in accordance with picking intensity.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Sense -10–1, 1–10 P | Reso 0–10 P | Level 0–150 P |
| | Adjusts the sensitivity of the effect. | Adjusts the intensity of the resonance sound. | Adjusts the output level. |
| Page02 | | | |

## 012 Resonance

This effect varies the resonance filter frequency according to picking intensity.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Sense -10–1, 1–10 P | Reso 0–10 P | Level 0–150 P |
| | Adjusts the sensitivity of the effect. | Adjusts the intensity of the resonance sound. | Adjusts the output level. |
| Page02 | | | |

## 013 Cry

This effect varies the sound like a talking modulator.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Range 1–10 P<br>Adjusts the frequency range processed by the effect. | Reso 0–10 P<br>Adjusts the intensity of the modulation resonance sound. | Sense -10–1, 1–10 P<br>Adjusts the sensitivity of the effect. |
| Page02 | Bal 0–100 P<br>Adjusts the balance between original and effect sounds. | Level 0–150 P<br>Adjusts the output level. | |

## 014 M-Filter

This envelope filter has the flavor of a MOOG MF-101 low pass filter and can be set in a wide range.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Freq 0–100 P<br>Sets minimum frequency of envelope filter. | Sense 0–10<br>Sets effect sensitivity. | Reso 0–10 P<br>Sets effect resonance. |
| Page02 | Type HPF, BPF, LPF<br>Sets filter type. | Chara 2Pole, 4Pole<br>Adjusts amount of filter applied. | VLCTY Fast, Slow<br>Sets speed of filter action. |
| Page03 | Bal 0–100 P<br>Adjusts the balance between original and effect sounds. | Level 0–150 P<br>Adjusts the output level. | |

## 015 Step

This special effect gives the sound a stepped quality.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Depth 0–100<br>Sets the depth of the modulation. | Rate 0–50 ♪ P<br>Sets the speed of the modulation. | Reso 0–10 P<br>Adjusts the intensity of the modulation resonance sound. |
| Page02 | Shape 0–10<br>Adjusts the effect envelope. | Level 0–150 P<br>Adjusts the output level. | |

## 016 SeqFLTR

The sequence filter has the flavor of a Z.Vex Seek-Wah.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Step 2–8<br>Adjusts number of sequence steps. | PTTRN 1–8<br>Sets effect pattern. | Speed 1–50 ♪ P<br>Sets modulation speed. |
| Page02 | Shape 0–10<br>Sets effect sound envelope. | Reso 0–10 P<br>Sets effect resonance. | Level 0–150 P<br>Adjusts the output level. |

## 017 RndmFLTR

This filter effect changes character randomly.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Speed 1–50 ♪ P<br>Sets modulation speed. | Range 0–100 P<br>Adjusts frequency range affected. | Reso 0–10 P<br>Sets effect resonance. |
| Page02 | Type HPF, BPF, LPF<br>Sets filter type. | Chara 2Pole, 4Pole<br>Adjusts amount of filter applied. | Bal 0–100 P<br>Adjusts the balance between original and effect sounds. |
| Page03 | Level 0–150 P<br>Adjusts the output level. | | |

## 018 Booster

The booster increases signal gain to make the sound more powerful.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Gain 0–100 P<br>Adjusts the gain. | Tone 0–100<br>Adjusts the tone. | Level 0–150 P<br>Adjusts the output level. |
| Page02 | | | |

## 019 OverDrive

Simulation of the Boss OD-1, the compact effect box that was the first to take the "overdrive" title.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Gain 0–100 P<br>Adjusts the gain. | Tone 0–100<br>Adjusts the tone. | Level 0–150 P<br>Adjusts the output level. |
| Page02 | | | |

## 020 T Scream

Simulation of the Ibanez TS808, which is loved by many guitarists as a booster and has inspired numerous clones.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 021 Governor

Simulation of the Guv'nor distortion effect from Marshall.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 022 Dist+

Simulation of the MXR distortion+ effect that made distortion popular worldwide.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 023 Dist 1

Simulation of the Boss DS-1 distortion pedal, which has been a long-seller.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 024 Squeak

Simulation of the popular Pro Co Rat famous for its edgy distortion sound.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 025 FuzzSmile

Simulation of the Fuzz Face, which has made rock history with its humorous panel design and smashing sound.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 026 GreatMuff

Simulation of the Electro-Harmonix Big Muff, which is loved by famous artists around the world for its fat, sweet fuzz sound.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 027 MetalWRLD

Simulation of the Boss Metal Zone, which is characterized by long sustain and a powerful lower midrange.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 028 HotBox

Simulation of the compact Matchless Hotbox pre-amplifier with a built-in tube.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 029 Z Clean

ZOOM original unadorned clean sound.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 030 Z MP1

An original sound created by merging characteristics of an ADA MP1 and a MARSHALL JCM800.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 031 Z Bottom

A high gain sound that emphasizes low and middle frequencies.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 032 Z Dream

A high gain sound for lead playing based on the Mesa Boogie Road King Series II Lead channel.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 033 Z Scream

An original high gain sound balanced from low to high frequencies.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 034 Z Neos

A crunch sound modeled on the sound of a modified British class A combo amplifier.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 035 Z Wild

A high gain sound with even more overdrive boost.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 036 Lead

Lead a bright and smooth distortion sound.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | P | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

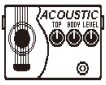
## 037 ExtremeDS

This distortion effect boasts the highest gain in the world.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tone | 0–100 | P | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts the tone. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 038 Aco.Sim

This effect changes the tone of an electric guitar to make it sound like an acoustic guitar.




| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Top | 0–100 | P | Body | 0–100 | P | Level | 0–150 | P |
| | Adjusts the unique string tone of acoustic guitars. | | | Adjusts the body resonance of acoustic guitars. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 039 FD COMBO

Modeled sound of a Fender Twin Reverb ('65), which is loved by guitarists in various genres.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | P | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 040 DELUXE-R

This models the sound of a Fender Deluxe Reverb made in 1965.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | P | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 041 FD VIBRO

Modeled sound of a '63 Fender Vibroverb.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | P | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 042 US BLUES

Crunch sound of a Fender Tweed Bassman.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | P | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |



NEXT ›››

## 043 VX COMBO

Modeled sound of a British combo amplifier representing the 1960s Liverpool sound.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 044 VX JMI

This simulates the sound of an early model of a class-A British combo amp.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 045 BG CRUNCH

Crunch sound of a Mesa Boogie MkIII combo amp.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 046 MATCH 30

Modeled sound of a DC-30 (channel 1), the Matchless flagship combo amp.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 047 CAR DRIVE

This models the sound of a Carr Mercury high-end small combo amp.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 048 TW ROCK

This crunch sound uses the drive channel of a Two Rock Emerald 50, an American boutique amplifier.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 049 TONE CITY

This models the sound of a Sound City 50 Plus Mark 2, a legendary British amplifier.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 P | Tube | 0–100 | Level | 0–150 P |
| | Adjusts the gain. | | Adjusts tube amp compression. | | Adjusts the output level. | |
| Page02 | Trebl | 0–100 | Middl | 0–100 | Bass | 0–100 |
| | Adjusts volume of high frequencies. | | Adjusts volume of middle frequencies. | | Adjusts volume of low frequencies. | |
| Page03 | Prese | 0–100 | CAB | See Table 1 | | |
| | Adjusts volume of super-high frequencies. | | Selects cabinet. | | | |

## 050 HW STACK

Modeled sound of the legendary Hiwatt Custom 100 all-tube amplifier from the UK.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 P | Tube | 0–100 | Level | 0–150 P |
| | Adjusts the gain. | | Adjusts tube amp compression. | | Adjusts the output level. | |
| Page02 | Trebl | 0–100 | Middl | 0–100 | Bass | 0–100 |
| | Adjusts volume of high frequencies. | | Adjusts volume of middle frequencies. | | Adjusts volume of low frequencies. | |
| Page03 | Prese | 0–100 | CAB | See Table 1 | | |
| | Adjusts volume of super-high frequencies. | | Selects cabinet. | | | |

## 051 TANGERINE

This models the Orange Graphic 120 with its unique design and sound.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 P | Tube | 0–100 | Level | 0–150 P |
| | Adjusts the gain. | | Adjusts tube amp compression. | | Adjusts the output level. | |
| Page02 | Trebl | 0–100 | Middl | 0–100 | Bass | 0–100 |
| | Adjusts volume of high frequencies. | | Adjusts volume of middle frequencies. | | Adjusts volume of low frequencies. | |
| Page03 | Prese | 0–100 | CAB | See Table 1 | | |
| | Adjusts volume of super-high frequencies. | | Selects cabinet. | | | |

## 052 B-BREAKER

This models the sound of a Marshall 1962 Bluesbreaker combo amp.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 P | Tube | 0–100 | Level | 0–150 P |
| | Adjusts the gain. | | Adjusts tube amp compression. | | Adjusts the output level. | |
| Page02 | Trebl | 0–100 | Middl | 0–100 | Bass | 0–100 |
| | Adjusts volume of high frequencies. | | Adjusts volume of middle frequencies. | | Adjusts volume of low frequencies. | |
| Page03 | Prese | 0–100 | CAB | See Table 1 | | |
| | Adjusts volume of super-high frequencies. | | Selects cabinet. | | | |

## 053 MS CRUNCH

The crunch sound of the Marshall 1959 that has given birth to many legends.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 P | Tube | 0–100 | Level | 0–150 P |
| | Adjusts the gain. | | Adjusts tube amp compression. | | Adjusts the output level. | |
| Page02 | Trebl | 0–100 | Middl | 0–100 | Bass | 0–100 |
| | Adjusts volume of high frequencies. | | Adjusts volume of middle frequencies. | | Adjusts volume of low frequencies. | |
| Page03 | Prese | 0–100 | CAB | See Table 1 | | |
| | Adjusts volume of super-high frequencies. | | Selects cabinet. | | | |

## 054 MS 1959

This models the sound of a Marshall 1959 Plexi made in 1969.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 P | Tube | 0–100 | Level | 0–150 P |
| | Adjusts the gain. | | Adjusts tube amp compression. | | Adjusts the output level. | |
| Page02 | Trebl | 0–100 | Middl | 0–100 | Bass | 0–100 |
| | Adjusts volume of high frequencies. | | Adjusts volume of middle frequencies. | | Adjusts volume of low frequencies. | |
| Page03 | Prese | 0–100 | CAB | See Table 1 | | |
| | Adjusts volume of super-high frequencies. | | Selects cabinet. | | | |

## 055 MS DRIVE

The high gain sound of a JCM2000 Marshall stack amp.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 056 BGN DRIVE

This simulates the lead sound from channel 3 of a Bogner Ecstasy.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 057 BG DRIVE

The high gain sound of the Mesa Boogie Dual Rectifier red channel (Vintage mode).

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 058 DZ DRIVE

The 3-channel high gain sound of a Diezel Herbert, which is a handmade German guitar amplifier that allows control of three independent channels.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 059 ALIEN

This simulates the high-gain sound of the Engl Invader, which features a powerful low-end.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 060 REVO-1

This simulates the high-gain sound of a Krank Revolution 1 Plus.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Gain | 0–100 | P | Tube | 0–100 | | Level | 0–150 | P |
| | Adjusts the gain. | | | Adjusts tube amp compression. | | | Adjusts the output level. | | |
| Page02 | Trebl | 0–100 | | Middl | 0–100 | | Bass | 0–100 | |
| | Adjusts volume of high frequencies. | | | Adjusts volume of middle frequencies. | | | Adjusts volume of low frequencies. | | |
| Page03 | Prese | 0–100 | | CAB | See Table 1 | | | | |
| | Adjusts volume of super-high frequencies. | | | Selects cabinet. | | | | | |

## 061 Tremolo

This effect varies the volume at a regular rate.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Depth | 0–100 P | Rate | 0–50 ♪ P | Level | 0–150 P |
| | Adjust the depth of the modulation. | | Adjusts the rate of the modulation. | | Adjusts the output level. | |
| Page02 | Wave | UP 0–UP 9, DWN 0–DWN 9, TRI 0–TRI 9 P | | | | |
| | Sets the modulation waveform. | | | | | |

## 062 Slicer

This effect creates a rhythmical sound by continuously slicing the input.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | PTTRN | 1–20 | Speed | 1–50 ♪ P | Bal | 0–100 P |
| | Sets effect pattern. | | Sets modulation speed. | | Adjusts the balance between original and effect sounds. | |
| Page02 | THRSH | 0–50 | Level | 0–150 P | | |
| | Adjusts effect threshold. | | Adjusts the output level. | | | |

## 063 Phaser

This effect adds a phasing variation to the sound.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Rate | 1–50 ♪ P | Color | 4 STG, 8 STG, inv 4, inv 8 | Level | 0–150 P |
| | Sets the speed of the modulation. | | Sets the tone of the effect type. | | Adjusts the output level. | |
| Page02 | | | | | | |

## 064 DuoPhase

This effect combines two phasers.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | RateA | 1–50 ♪ P | RateB | 1–50, SyncA, RvrsA P | Level | 0–150 P |
| | Adjusts speed of LFO A modulation. | | Adjusts speed of LFO B modulation. | | Adjusts the output level. | |
| Page02 | ResoA | 0–10 P | ResoB | 0–10 P | Link | Seri, Para, STR |
| | Adjusts resonance of LFO A modulation. | | Adjusts resonance of LFO B modulation. | | Sets how two phasers are connected. | |
| Page03 | DPT_A | 1–100 P | DPT_B | 1–100 P | | |
| | Adjusts depth of LFO A modulation. | | Adjusts depth of LFO B modulation. | | | |

## 065 WarpPhase

This phaser has a one way effect.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Speed | 1–50 ♪ P | Reso | 0–10 P | Level | 0–150 P |
| | Sets modulation speed. | | Sets effect resonance. | | Adjusts the output level. | |
| Page02 | DRCTN | Go, Back | | | | |
| | Sets direction of warping. | | | | | |

## 066 Chorus

This effect mixes a shifted pitch with the original sound to add movement and thickness.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Depth | 0–100 | Rate | 1–50 P | Mix | 0–100 P |
| | Sets the depth of the modulation. | | Sets the speed of the modulation. | | Adjusts the amount of effected sound that is mixed with the original sound. | |
| Page02 | Tone | 0–10 | Level | 0–150 P | | |
| | Adjusts the tone. | | Adjusts the output level. | | | |

## 067 Detune

By mixing an effect sound that is slightly pitch-shifted with the original sound, this effect type has a chorus effect without much sense of modulation.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Cent | -25–25 | PreD | 0–50 | Mix | 0–100 P |
| | Adjusts the detuning in cents, which are fine increments of 1/100-semitone. | | Sets the pre-delay time of the effect sound. | | Adjusts the amount of effected sound that is mixed with the original sound. | |
| Page02 | Tone | 0–10 | Level | 0–150 P | | |
| | Adjusts the tone. | | Adjusts the output level. | | | |

## 068 VintageCE

This is a simulation of the BOSS CE-1.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Comp 0–9 | Rate 1–50 P | Mix 0–100 P |
| | Sets the sensitivity of the compressor. | Sets the speed of the modulation. | Adjusts the amount of effected sound that is mixed with the original sound. |
| Page02 | Level 0–150 P | | |
| | Adjusts the output level. | | |

## 069 StereoCho

This is a stereo chorus with a clear tone.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Depth 0–100 P | Rate 1–50 P | Mix 0–100 P |
| | Sets the depth of the modulation. | Sets the speed of the modulation. | Adjusts the amount of effected sound that is mixed with the original sound. |
| Page02 | Tone 0–10 | Level 0–150 P | |
| | Adjusts the tone. | Adjusts the output level. | |

## 070 Ensemble

This is a chorus ensemble that features three-dimensional movement.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Depth 0–100 P | Rate 1–50 P | Mix 0–100 P |
| | Sets the depth of the modulation. | Sets the speed of the modulation. | Adjusts the amount of effected sound that is mixed with the original sound. |
| Page02 | Tone 0–10 | Level 0–150 P | |
| | Adjusts the tone. | Adjusts the output level. | |

## 071 VinFLNGR

This analog flanger sound is similar to an MXR M-117R.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Depth 0–100 P | Rate 0–50 ♪ P | Reso -10–10 P |
| | Sets the depth of the modulation. | Sets the speed of the modulation. | Adjusts the intensity of the modulation resonance. |
| Page02 | PreD 0–50 P | Mix 0–100 P | Level 0–150 P |
| | Sets pre-delay time of effect sound. | Adjusts the amount of effected sound that is mixed with the original sound. | Adjusts the output level. |

## 072 Flanger

This is a jet sound like an ADA flanger.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Depth 0–100 P | Rate 0–50 ♪ P | Reso -10–10 P |
| | Sets the depth of the modulation. | Sets the speed of the modulation. | Adjusts the intensity of the modulation resonance. |
| Page02 | PreD 0–50 P | Mix 0–100 P | Level 0–150 P |
| | Sets pre-delay time of effect sound. | Adjusts the amount of effected sound that is mixed with the original sound. | Adjusts the output level. |

## 073 DynaFLNGR

The volume of the effect sound changes according to the input signal level with this dynamic flanger.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Depth 0–100 P | Rate 0–50 ♪ P | Sense -10–1, 1–10 P |
| | Sets the depth of the modulation. | Sets the speed of the modulation. | Adjusts the sensitivity of the effect. |
| Page02 | Reso -10–10 P | Level 0–150 P | |
| | Adjusts the intensity of the modulation resonance. | Adjusts the output level. | |

## 074 Vibrato

This effect automatically adds vibrato.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Depth 0–100 P | Rate 0–50 ♪ P | Bal 0–100 P |
| | Sets the depth of the modulation. | Sets the speed of the modulation. | Adjusts the balance between original and effect sounds. |
| Page02 | Tone 0–10 | Level 0–150 P | |
| | Adjusts the tone. | Adjusts the output level. | |

## 075 Octave

This effect adds sound one octave and two octaves below the original sound.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Oct1 0–100 P | Oct2 0–100 P | Dry 0–100 P |
| | Adjusts the level of the sound one octave below the effect sound. | Adjusts the level of the sound two octaves below the effect sound. | Adjusts the volume of the unaffected sound. |
| Page02 | Chara 0–100 | Tone 0–10 | Level 0–150 P |
| | Adjusts effect character. | Adjusts the tone. | Adjusts the output level. |

## 076 PitchSHFT

This effect shifts the pitch up or down.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Shift | -12–12 , 24 | Tone | 0–10 | Bal | 0–100 P |
| | Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect. | | Adjusts the tone. | | Adjusts the balance between original and effect sounds. | |
| Page02 | Fine | -25–25 | Level | 0–150 P | | |
| | Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps. | | Adjusts the output level. | | | |

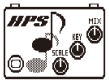
## 077 MonoPitch

This is a pitch shifter with little sound variance for monophonic (single note) playing.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Shift | -12 – 12 , 24 | Tone | 0–10 | Bal | 0–100 P |
| | Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect. | | Adjusts the tone. | | Adjusts the balance between original and effect sounds. | |
| Page02 | Fine | -25 – 25 | Level | 0–150 P | | |
| | Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps. | | Adjusts the output level. | | | |

## 078 HPS

This intelligent pitch shifter outputs the effect sound with the pitch shifted according to scale and key settings.




| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Scale | -6, -5, -4, -3, -m, m, 3, 4, 5, 6 (See Table 2) | Key | C, C#, D, D#, E, F, F#, G, G#, A, A#, B | Mix | 0–100 P |
| | Sets the pitch of the pitch-shifted sound added to the original sound. | | Sets the tonic (root) of the scale used for pitch shifting. | | Adjusts the amount of effected sound that is mixed with the original sound. | |
| Page02 | Tone | 0–10 | Level | 0–150 P | | |
| | Adjusts the tone. | | Adjusts the output level. | | | |

## 079 BendCho

This effect provides pitch bending that uses the input signal as trigger and processes each note separately.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Depth | 0–100 | Time | 0–50 P | Bal | 0–100 P |
| | Adjusts the effect depth. | | Sets time before effect starts. | | Adjusts the balance between original and effect sounds. | |
| Page02 | Mode | Up, Down | Tone | 0–10 | Level | 0–150 P |
| | Sets direction of pitch bend. | | Adjusts the tone. | | Adjusts the output level. | |

## 080 RingMod

This effect produces a metallic ringing sound. Adjusting the "Freq" parameter results in a drastic change of sound character.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Freq | 1–50 P | Tone | 0–10 | Bal | 0–100 P |
| | Sets the frequency of the modulation. | | Adjusts the tone. | | Adjusts the balance between original and effect sounds. | |
| Page02 | Level | 0–150 P | | | | |
| | Adjusts the output level. | | | | | |

## 081 BitCrush

This effect creates a lo-fi sound.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Bit | 4–16 | SMPL | 0–50 P | Bal | 0–100 P |
| | Sets bit depth. | | Sets sampling rate. | | Adjusts the balance between original and effect sounds. | |
| Page02 | Tone | 0–10 | Level | 0–150 P | | |
| | Adjusts the tone. | | Adjusts the output level. | | | |

## 082 Bomber

This effect produces an explosive sound when picking.

FS: Trigger

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | PTTRN | HndGn, Arm, Bomb, Thndr | Decay | 1–100 P | Bal | 0–100 P |
| | Sets type of effect sound. | | Sets length of reverberations. | | Adjusts the balance between original and effect sounds. | |
| Page02 | THRSH | 0–50 | Power | 0–30 | Tone | 0–10 |
| | Adjusts effect threshold. | | Adjusts strength of explosive sound. | | Adjusts the tone. | |
| Page03 | Level | 0–150 P | | | | |
| | Adjusts the output level. | | | | | |

NEXT ›››

## 083 MonoSynth

This effect produces the sound of a monophonic (single-note playing) guitar synthesizer that detects the pitch of the input signal.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Synth | 0–100 | P | Dry | 0–100 | P | Level | 0–150 | P |
| | Adjusts synthesizer sound level. | | | Adjusts level of original sound. | | | Adjusts the output level. | | |
| Page02 | Wave | Sine, Tri, SawUp, SawDn | | Tone | 0–10 | | Speed | 0–100 | P |
| | Sets waveform. | | | Adjusts the tone. | | | Adjusts smoothness of pitch change. | | |

## 084 Z-Organ

This effect simulates an organ sound.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Upper | 0–100 | P | Lower | 0–100 | P | Dry | 0–100 | P |
| | Adjusts volume of high frequencies. | | | Adjusts volume of low frequencies. | | | Adjusts level of original sound. | | |
| Page02 | HPF | 0–10 | | LPF | 0–10 | | Level | 0–150 | P |
| | Adjusts high-pass filter cutoff frequency. | | | Adjusts low-pass filter cutoff frequency. | | | Adjusts the output level. | | |

## 085 Delay

This long delay has a maximum length of 2500 ms.

FS: Hold, InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Time | 1–2500 | ♪ | F.B | 0–100 | P | Mix | 0–100 | P |
| | Sets the delay time. | | | Adjusts the feedback amount. | | | Adjusts the amount of effected sound that is mixed with the original sound. | | |
| Page02 | HiDMP | 0–10 | | P-P | MONO, P-P | | Level | 0–150 | P |
| | Adjusts the treble attenuation of the delay sound. | | | Sets delay output to mono or ping-pong. | | | Adjusts the output level. | | |

## 086 TapeEcho

This effect simulates a tape echo. Changing the "Time" parameter changes the pitch of the echoes.

FS: InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Time | 1–2000 | ♪ P | F.B | 0–100 | P | Mix | 0–100 | P |
| | Sets the delay time. | | | Adjusts the feedback amount. | | | Adjusts the amount of effected sound that is mixed with the original sound. | | |
| Page02 | HiDMP | 0–10 | | Level | 0–150 | P | | | |
| | Adjusts the treble attenuation of the delay sound. | | | Adjusts the output level. | | | | | |

## 087 ModDelay

This delay effect allows the use of modulation.

FS: InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Time | 1–2000 | ♪ | F.B | 0–100 | P | Mix | 0–100 | P |
| | Sets the delay time. | | | Adjusts the feedback amount. | | | Adjusts the amount of effected sound that is mixed with the original sound. | | |
| Page02 | Rate | 1–50 | P | Level | 0–150 | P | | | |
| | Sets the speed of the modulation. | | | Adjusts the output level. | | | | | |

## 088 AnalogDly

This analog delay simulation has a long delay with a maximum length of 2500 ms.

FS: Hold, InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Time | 1–2500 | ♪ | F.B | 0–100 | P | Mix | 0–100 | P |
| | Sets the delay time. | | | Adjusts the feedback amount. | | | Adjusts the amount of effected sound that is mixed with the original sound. | | |
| Page02 | HiDMP | 0–10 | | P-P | MONO, P-P | | Level | 0–150 | P |
| | Adjusts the treble attenuation of the delay sound. | | | Sets delay output to mono or ping-pong. | | | Adjusts the output level. | | |

## 089 ReverseDL

This reverse delay is a long delay with a maximum length of 1250 ms.

FS: Hold, InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Time | 10–1250 | ♪ | F.B | 0–100 | P | Bal | 0–100 | P |
| | Sets the delay time. | | | Adjusts the feedback amount. | | | Adjusts the balance between original and effect sounds. | | |
| Page02 | HiDMP | 0–10 | | Level | 0–150 | P | | | |
| | Adjusts the treble attenuation of the delay sound. | | | Adjusts the output level. | | | | | |

## 090 MultiTapD

This effect produces several delay sounds with different delay times.

FS: InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Time | 1–2500 | ♪ | PTTRN | 1–8 | | Mix | 0–100 | P |
| | Sets the delay time. | | | Sets the tap pattern, which varies from rhythmical to random patterns. | | | Adjusts the amount of effected sound that is mixed with the original sound. | | |
| Page02 | Tone | 0–10 | | Level | 0–150 | P | | | |
| | Adjusts the tone. | | | Adjusts the output level. | | | | | |

## 091 DynaDelay

This dynamic delay adjusts the volume of the effect sound according to the input signal level.

FS: InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Time | 1–2000 | ♪ | Sense | -10– -1, 1–10 | P | Mix | 0–100 | P |
| | Sets the delay time. | | | Adjusts the effect sensitivity. | | | Adjusts the amount of effected sound that is mixed with the original sound. | | |
| Page02 | F.B | 0–100 | P | Level | 0–150 | P | | | |
| | Adjusts the feedback amount. | | | Adjusts the output level. | | | | | |

## 092 FilterDly

This effect filters a delayed sound.

FS: InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Time | 1–2000 | ♪ | F.B | 0–100 | P | Mix | 0–100 | P |
| | Sets the delay time. | | | Adjusts the feedback amount. | | | Adjusts the amount of effected sound that is mixed with the original sound. | | |
| Page02 | Rate | 1–50 | P | Depth | 0–100 | P | Reso | 0–10 | P |
| | Sets the speed of the modulation. | | | Sets the depth of the modulation. | | | Adjusts the intensity of the modulation resonance. | | |
| Page03 | Level | 0–150 | P | | | | | | |
| | Adjusts the output level. | | | | | | | | |

## 093 PitchDly

This effect applies pitch shift to a delayed sound.

FS: InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Time | 1–2000 | | Pitch | -12–12 | P | Mix | 0–100 | P |
| | Sets the delay time. | | | Sets volume of pitch shift applied to delayed sound. | | | Adjusts the amount of effected sound that is mixed with the original sound. | | |
| Page02 | F.B | 0–100 | P | Tone | 0–10 | | Level | 0–150 | P |
| | Adjusts the feedback amount. | | | Adjusts the tone. | | | Adjusts the output level. | | |

## 094 StereoDly

This stereo delay allows the left and right delay times to be set separately.

FS: InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | TimeL | 1–1000 | ♪ | TimeR | 1–1000 | ♪ | Mix | 0–100 | P |
| | Adjusts delay time of left channel delay. | | | Adjusts delay time of right channel delay. | | | Adjusts the amount of effected sound that is mixed with the original sound. | | |
| Page02 | LchFB | 0–100 | P | RchFB | 0–100 | P | Level | 0–150 | P |
| | Adjusts delay feedback of left channel. | | | Adjusts delay feedback of right channel. | | | Adjusts the output level. | | |
| Page03 | LchLv | 0–100 | P | RchLv | 0–100 | P | | | |
| | Adjusts delay output of left channel. | | | Adjusts delay output of right channel. | | | | | |

## 095 PhaseDly

This effect applies a phaser to a delayed sound.

FS: InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Time | 1–2000 | ♪ | F.B | 0–100 | P | Mix | 0–100 | P |
| | Sets the delay time. | | | Adjusts the feedback amount. | | | Adjusts the amount of effected sound that is mixed with the original sound. | | |
| Page02 | Rate | 1–50 | P | Color | 4 STG, 8 STG, inv 4, inv 8 | | Level | 0–150 | P |
| | Sets the speed of the modulation. | | | Sets the tone of the effect type. | | | Adjusts the output level. | | |

## 096 TrgHldDly

This delay samples and holds using picking as the trigger.

FS: InputMute

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Time | 10–1000 | | Duty | 25–100 | | Mix | 0–100 | P |
| | Sets the delay time. | | | Sets the time that the sample-and-hold sound is produced. | | | Adjusts the amount of effected sound that is mixed with the original sound. | | |
| Page02 | THRSH | 0–30 | | Level | 0–150 | P | | | |
| | Adjusts effect threshold. | | | Adjusts the output level. | | | | | |

NEXT ›››

## Effect Types and Parameters

### 097 HD Reverb

This is a high-definition reverb.

FS: InputMute

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Decay 0–100 | Tone 0–10 | Mix 0–100 P |
| | Sets the duration of the reverberations. | Adjusts the tone. | Adjusts the amount of effected sound that is mixed with the original sound. |
| Page02 | PreD 1–200 | HPF 0–10 | Level 0–150 P |
| | Adjusts the delay between input of the original sound and start of the reverb sound. | Adjusts high-pass filter cutoff frequency. | Adjusts the output level. |

### 098 Hall

This reverb effect simulates the acoustics of a concert hall.

FS: InputMute

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Decay 1–30 P | Tone 0–10 | Mix 0–100 P |
| | Sets the duration of the reverberations. | Adjusts the tone. | Adjusts the amount of effected sound that is mixed with the original sound. |
| Page02 | PreD 1–100 | Level 0–150 P | |
| | Adjusts the delay between input of the original sound and start of the reverb sound. | Adjusts the output level. | |

### 099 Room

This reverb effect simulates the acoustics of a room.

FS: InputMute

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Decay 1–30 P | Tone 0–10 | Mix 0–100 P |
| | Sets the duration of the reverberations. | Adjusts the tone. | Adjusts the amount of effected sound that is mixed with the original sound. |
| Page02 | PreD 1–100 | Level 0–150 P | |
| | Adjusts the delay between input of the original sound and start of the reverb sound. | Adjusts the output level. | |

### 100 TiledRoom

This reverb effect simulates the acoustics of a tiled room.

FS: InputMute

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Decay 1–30 P | Tone 0–10 | Mix 0–100 P |
| | Sets the duration of the reverberations. | Adjusts the tone. | Adjusts the amount of effected sound that is mixed with the original sound. |
| Page02 | PreD 1–100 | Level 0–150 P | |
| | Adjusts the delay between input of the original sound and start of the reverb sound. | Adjusts the output level. | |

### 101 Spring

This reverb effect simulates a spring reverb.

FS: InputMute

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Decay 1–30 P | Tone 0–10 | Mix 0–100 P |
| | Sets the duration of the reverberations. | Adjusts the tone. | Adjusts the amount of effected sound that is mixed with the original sound. |
| Page02 | PreD 1–100 | Level 0–150 P | |
| | Adjusts the delay between input of the original sound and start of the reverb sound. | Adjusts the output level. | |

### 102 Arena

This reverb effect simulates the acoustics of a large enclosure such as a sports arena.

FS: InputMute

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Decay 1–30 P | Tone 0–10 | Mix 0–100 P |
| | Sets the duration of the reverberations. | Adjusts the tone. | Adjusts the amount of effected sound that is mixed with the original sound. |
| Page02 | PreD 1–100 | Level 0–150 P | |
| | Adjusts the delay between input of the original sound and start of the reverb sound. | Adjusts the output level. | |

### 103 EarlyRef

This effect reproduces only the early reflections of reverb.

| | Knob1 | Knob2 | Knob3 |
|---|---|---|---|
| Page01 | Decay 1–30 | Shape -10–10 P | Mix 0–100 P |
| | Adjusts the duration of the reverb. | Adjusts the effect envelope. | Adjusts the amount of effected sound that is mixed with the original sound. |
| Page02 | Tone 0–10 | Level 0–150 P | |
| | Adjusts the tone. | Adjusts the output level. | |

## 104 Air

This effect reproduces the ambience of a room, to create spatial depth.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Size | 1–100 | Tone | 0–10 | Mix | 0–100 P |
| | Sets the size of the space. | | Adjusts the tone. | | Adjusts the amount of effected sound that is mixed with the original sound. | |
| Page02 | Ref | 0–10 P | Level | 0–150 P | | |
| | Adjusts the amount of reflection from the wall. | | Adjusts the output level. | | | |

## 105 Comp+OD

This effect combines compressor and overdrive.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Comp | 0–10 | Gain | 0–100 P | Level | 0–150 P |
| | Sets compressor strength. | | Sets overdrive gain. | | Adjusts the output level. | |
| Page02 | Tone | 0–100 | | | | |
| | Sets overdrive tone. | | | | | |

## 106 Comp+Phsr

This effect combines compressor and phaser.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Comp | 0–10 | Rate | 1–50 ♪ P | Level | 0–150 P |
| | Sets compressor strength. | | Sets the speed of the modulation. | | Adjusts the output level. | |
| Page02 | Color | 4 STG, 8 STG, inv 4, inv 8 | | | | |
| | Sets phaser color. | | | | | |

## 107 Comp+AWah

This effect combines compressor and auto-wah.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | Comp | 0–10 | Sense | -10–1, 1–10 P | Level | 0–150 P |
| | Sets compressor strength. | | Sets auto-wah sensitivity. | | Adjusts the output level. | |
| Page02 | Reso | 0–10 P | | | | |
| | Sets resonance of auto-wah. | | | | | |

## 108 Cho+Dly

This effect combines chorus and delay.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | ChoRt | 1–50 P | ChoMx | 0–100 P | DlyTm | 1–2000 ♪ |
| | Adjusts chorus rate. | | Adjusts chorus mix. | | Adjusts delay time. | |
| Page02 | DlyFB | 0–100 P | DlyMx | 0–100 P | Level | 0–150 P |
| | Adjusts delay feedback. | | Adjusts delay mix. | | Adjusts the output level. | |

## 109 Dly+Rev

This effect combines delay and reverb.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | DlyTm | 1–1500 ♪ | DlyMx | 0–100 P | RevMx | 0–100 P |
| | Adjusts delay time. | | Adjusts delay mix. | | Adjusts reverb mix. | |
| Page02 | DlyFB | 0–100 P | Level | 0–150 P | | |
| | Adjusts delay feedback. | | Adjusts the output level. | | | |

## 110 Cho+Rev

This effect combines chorus and reverb.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | ChoRt | 1–50 P | ChoMx | 0–100 P | RevMx | 0–100 P |
| | Adjusts chorus rate. | | Adjusts chorus mix. | | Adjusts reverb mix. | |
| Page02 | Level | 0–150 P | | | | |
| | Adjusts the output level. | | | | | |

## 111 FLG+VCho

This effect combines flanger and vintage chorus.

| | Knob1 | | Knob2 | | Knob3 | |
|---|---|---|---|---|---|---|
| Page01 | FlgDp | 0–100 P | FlgRt | 0–50 ♪ P | ChoMx | 0–100 P |
| | Adjusts flanger depth. | | Adjusts flanger rate. | | Adjusts vintage chorus mix. | |
| Page02 | ChoRt | 1–50 P | Level | 0–150 P | | |
| | Adjusts vintage chorus rate. | | Adjusts the output level. | | | |

## 112 PedalVx

This simulates a vintage British wah pedal.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Freq | 1–50 | Ⓟ | DryMX | 0–100 | P | Level | 0–150 | P |
| | Adjusts the emphasized frequency. | | | Adjusts the mix with the unaffected sound. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 113 PedalCry

This simulates a vintage CRYBABY wah pedal.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Freq | 1–50 | Ⓟ | DryMX | 0–100 | P | Level | 0–150 | P |
| | Adjusts the emphasized frequency. | | | Adjusts the mix with the unaffected sound. | | | Adjusts the output level. | | |
| Page02 | | | | | | | | | |

## 114 TheVibe

This vibe sound features unique undulations.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Speed | 0–50 | Ⓟ | Depth | 0–100 | P | Bias | 0–100 | P |
| | Sets modulation speed. | | | Sets the depth of the modulation. | | | Adjusts bias of waveform modulation. | | |
| Page02 | Wave | 0–100 | P | Mode | VIBRT, CHORS | | Level | 0–150 | P |
| | Adjusts modulation waveform. | | | Sets effect to vibrato or chorus. | | | Adjusts the output level. | | |

## 115 PDL Pitch

Use an expression pedal to change the pitch in real time with this effect.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Color | 1–9 (See Table 3) | | Tone | 0–10 | | Bend | 0–100 | Ⓟ |
| | Sets the type of pitch change control with the expression pedal. | | | Adjusts the tone. | | | Sets the amount of pitch shift. | | |
| Page02 | Mode | Up, Down | | Level | 0–150 | P | | | |
| | Sets the direction of the pitch change to Up or Down. | | | Adjusts the output level. | | | | | |

## 116 PDL MnPit

This is a pitch shifter specially for monophonic sound (single-note playing), which allows the pitch to be shifted in real time with the expression pedal.

| | Knob1 | | | Knob2 | | | Knob3 | | |
|---|---|---|---|---|---|---|---|---|---|
| Page01 | Color | 1–9 (See Table 3) | | Tone | 0–10 | | Bend | 0–100 | Ⓟ |
| | Sets the type of pitch change control with the expression pedal. | | | Adjusts the tone. | | | Sets the amount of pitch shift. | | |
| Page02 | Mode | Up, Down | | Level | 0–150 | P | | | |
| | Sets the direction of the pitch change to Up or Down. | | | Adjusts the output level. | | | | | |

## ■Table 1

| Type | Modeled cabinet and speakers |
|---|---|
| FD COMBO 2x12 | Fender Twin Reverb ('65) cabinet with 2x12-inch Jensen speakers |
| DELUXE-R 1X12 | Fender Deluxe Reverb cabinet with 1x12-inch Jensen speaker |
| FD VIBRO 2x10 | Fender Vibroverb ('63) cabinet with 2x10-inch Jensen speakers |
| US BLUES 4x10 | Fender Tweed Bassman cabinet with 4x10-inch Jensen speakers |
| VX COMBO 2x12 | British combo amp cabinet with 2x12-inch Celestion Alnico speakers |
| VX JMI 2x12 | Early model British combo amp cabinet with 2x12-inch Celestion Alnico speakers |
| BG CRUNCH 1x12 | Mesa Boogie MkIII cabinet with 1x12-inch Electro Voice speaker |
| MATCH 30 2x12 | Matchless DC30 cabinet with 2x12-inch Celestion speakers |
| CAR DRIVE 1x12 | Carr Mercury cabinet with 1x12-inch Eminence speaker |
| TW ROCK 1x12 | Two Rock Emerald 50 cabinet with 1x12-inch Fane speaker |
| TONE CITY 4x12 | Cabinet with 4x12-inch Fane speakers |
| HW STACK 4x12 | Hiwatt Custom 100 cabinet with 4x12-inch Fane speakers |
| TANGERINE 4x12 | Orange Graphic 120 cabinet with 4x12-inch Celestion speakers |
| B-BREAKER 2x12 | Marshall Bluesbreaker cabinet with 2x12-inch Celestion speakers |
| MS CRUNCH 4x12 | Marshall 1959 cabinet with 4x12-inch Celestion speakers |
| MS 1959 4x12 | Marshall 1959 B cabinet with 4x12-inch Celestion speakers |
| MS DRIVE 4x12 | Marshall JCM2000 cabinet with 4x12-inch Celestion speakers |
| BGN DRIVE 4x12 | Bogner Ecstasy cabinet with 4x12-inch Celestion speakers |
| BG DRIVE 4x12 | Mesa Boogie Dual Rectifier cabinet with 4x12-inch Celestion speakers |
| DZ DRIVE 4x12 | Diezel Herbert cabinet with 4x12-inch Celestion speakers |
| ALIEN 4x12 | Engl Invader cabinet with 4x12-inch Celestion speakers |
| REVO-1 4x12 | Krank Revolution 1 Plus cabinet with 4x12-inch Eminence speakers |
| OFF | No cabinet used. |

## ■Table 2

| Setting | Scale used | Interval |
|---|---|---|
| –6 | Major | 6th down |
| –5 | | 5th down |
| –4 | | 4th down |
| –3 | | 3rd down |
| –m | Minor | 3rd down |
| m | | 3rd up |

| Setting | Scale used | Interval |
|---|---|---|
| 3 | Major | 3rd up |
| 4 | | 4th up |
| 5 | | 5th up |
| 6 | | 6th up |

## ■Table 3

| Color | Pedal min | Pedal max |
|---|---|---|
| 1 | 0 cent | +1 octave |
| 2 | 0 cent | +2 octaves |
| 3 | 0 cent | -100 cents |
| 4 | 0 cent | -2 octave |
| 5 | 0 cent | –∞ |

| Color | Pedal min | Pedal max |
|---|---|---|
| 6 | -1 octave + original | +1 octave + original |
| 7 | -700 cents + original | +500 cents + original |
| 8 | Doubling | Detuned + original |
| 9 | -∞ (0 Hz) + original | +1 octave + original |

# Troubleshooting



### The unit will not turn ON

- Confirm that the POWER switch is set to "ON". When using bus power, set the switch to "OFF" before connecting the USB cable.
- When using batteries, confirm that they still have a charge.

### No sound or very low volume

- Check the connections (→P4–5).
- Adjust the patch level (→P16).
- Adjust the master level (→P20).
- When adjusting the volume with an expression pedal, make sure that a suitable volume setting has been set with the pedal.
- Confirm that unit is not in mute mode (→P26).

### There is a lot of noise

- Check shielded cables for defects.
- Use only a genuine ZOOM AC adapter.

### The sound distorts strangely/has an odd timbre

- Set the OUTPUT parameter according to the output equipment (→P21).
- Set the ACTIVE/PASSIVE switch according to the type of guitar pickups or the device connected directly to the G3/G3X (→P5).

### An effect is not working

- If the effect processing capacity is exceeded, "DSP Full!" appears on the effect graphic. In this case, the effect is bypassed (→P10).

### The expression pedal is not working well

- Check the expression pedal settings (→P18).
- Adjust the expression pedal (→P37).

### The recorded level in a DAW is low

- Check the recording level setting (→P25).

### Batteries lose their charge quickly

- Confirm that you are not using manganese batteries. Alkaline batteries should provide 6 hours of continuous operation.
- Check the battery setting (→P23).
- Set the type of battery being used to enable the remaining charge to be shown more accurately.

# Specifications

| | | |
|---|---|---|
| **Effect types** | | 116 types |
| **Number of simultaneous effects** | | 6 |
| **Number of user banks/patches** | | 10 patches x 10 banks |
| **Sampling frequency** | | 44.1kHz |
| **A/D conversion** | | 24-bit with 128x oversampling |
| **D/A conversion** | | 24-bit with 128x oversampling |
| **Signal processing** | | 32-bit floating point & 32-bit fixed point |
| **Frequency characteristics** | | 20-20 kHz +1 dB, -3 dB (10 kΩ load) |
| **Display** | | LCD x 3 |
| **Input** | | Standard monaural phone jack<br>Rated input level -20dBm<br>Input impedance 1MΩ<br>ACTIVE/PASSIVE (switch selectable) |
| **Output** | **R** | Standard monaural phone jack<br>Maximum output level:<br>Line: +5 dBm (with output load impedance of 10 kΩ or more) |
| | **L/MONO/PHONES** | Standard stereo phone jack (line/headphones)<br>Maximum output level:<br>Line: +5 dBm (with output load impedance of 10 kΩ or more)<br>Headphones: 20 mW + 20 mW (into 32 Ω load) |
| | **BALANCED OUTPUT** | XLR connector<br>Output impedance<br>100 Ω (HOT-GND, COLD-GND), 200 Ω (HOT-COLD)<br>PRE/POST (switch selectable)<br>GND LIFT (switch selectable) |
| **Control input** | | For FP01/FP02/FS01 |
| **Power** | | AC adapter DC9V (center minus plug), 500 mA (ZOOM AD-16)<br>Batteries 6 hours of continuous operation using 4 AA alkaline batteries<br>USB Bus power |
| **Dimensions** | | G3 170mm(D) x 234mm(W) x 54mm(H)<br>G3X 175mm(D) x 323mm(W) x 66mm(H) |
| **USB** | | USB Audio |
| **Weight** | | G3 1.2kg<br>G3X 1.6kg |
| **Options** | | FP01/FP02 expression pedal and FS01 foot switch |

• 0dBm = 0.775Vrms

# Rhythm List

| # | PatternName | TimSig |
|---|---|---|
| 1 | GUIDE | 4/4 |
| 2 | 8Beat1 | 4/4 |
| 3 | 8Beat2 | 4/4 |
| 4 | 8Beat3 | 4/4 |
| 5 | 8SHFFL | 4/4 |
| 6 | 16Beat1 | 4/4 |
| 7 | 16Beat2 | 4/4 |
| 8 | 16SHFFL | 4/4 |
| 9 | Rock | 4/4 |
| 10 | Hard | 4/4 |
| 11 | Metal1 | 4/4 |
| 12 | Metal2 | 4/4 |
| 13 | Thrash | 4/4 |
| 14 | Punk | 4/4 |

| # | PatternName | TimSig |
|---|---|---|
| 15 | DnB | 4/4 |
| 16 | Funk1 | 4/4 |
| 17 | Funk2 | 4/4 |
| 18 | Hiphop | 4/4 |
| 19 | R'nR | 4/4 |
| 20 | Pop1 | 4/4 |
| 21 | Pop2 | 4/4 |
| 22 | Pop3 | 4/4 |
| 23 | Dance1 | 4/4 |
| 24 | Dance2 | 4/4 |
| 25 | Dance3 | 4/4 |
| 26 | Dance4 | 4/4 |
| 27 | 3Per4 | 3/4 |
| 28 | 6Per8 | 3/4 |

| # | PatternName | TimSig |
|---|---|---|
| 29 | 5Per4_1 | 5/4 |
| 30 | 5Per4_2 | 5/4 |
| 31 | Latin | 4/4 |
| 32 | Ballad1 | 4/4 |
| 33 | Ballad2 | 3/4 |
| 34 | Blues1 | 4/4 |
| 35 | Blues2 | 3/4 |
| 36 | Jazz1 | 4/4 |
| 37 | Jazz2 | 3/4 |
| 38 | Metro3 | 3/4 |
| 39 | Metro4 | 4/4 |
| 40 | Metro5 | 5/4 |
| 41 | Metro | |

# G3 / G3X

## Guitar Effects & Amp Simulator

**G3 / G3X presets have been created by professional guitarists.**

- BANK **C** : Richie Kotzen
- BANK **D** : Kiko Loureiro
- BANK **E** : Rob Caggiano
- BANK **F** : Mike Orlando

Manufacturer names and product names mentioned in this patch list are trademarks or registered trademarks of their respective owners and do not indicate any affiliation with ZOOM CORPORATION.
All product and artist names are intended only to illustrate sonic characteristics that were used as reference in the development of this product.

| | BANK / PATCH | | PATCH NAME | COMMENT |
|---|---|---|---|---|
| Demo | A | 0 | WAH BGN | This drive sound uses the BGN DRIVE effect. Press the expression pedal down to use pedal wah. |
| | | 1 | TREM FD | This uses FD COMBO for a clean sound. Use the expression pedal to control the Tremolo effect. |
| | | 2 | DZ Bend | This high-gain sound combines DZ DRIVE and PDL Mono Pitch. |
| | | 3 | Movejet | The expression pedal controls the Resonance of the Flanger in this simple flanger sound. |
| | | 4 | FunkyWah | This is a funky pedal wah sound. Turn the compressor and phaser ON for a perfect tone for single-note muted backing lines. |
| | | 5 | MS Echo | Use the expression pedal with this 70s Marshall sound to control the TapeEcho Mix. |
| | | 6 | MultiMod | This rich modulation sound with a wide stereo feel is created by a combination of DuoPhase and StereoChorus effects. |
| | | 7 | ShuffleAT | Using the Slicer, this patch automatically generates a shuffle backing pattern. |
| | | 8 | DriveA-Wah | Combining a nice drive sound with auto-wah, this patch sings in response to dynamics with both single note lines and chords. |
| | | 9 | Taste-AC | You don't need to change your axe in the middle of a show. This patch uses the acoustic simulator for a tone with a lot of air. |
| | B | 0 | GoodFuzz | With this patch, you can get a great fuzz sound no matter what the volume setting of the guitar. The clear sound when the volume is around 2 is really great! |
| | | 1 | Jazz | This sound is good for jazz with a cool tone. |
| | | 2 | Fripper | This ambient ReverseDelay sound uses a spacious loop. Use the expression pedal to control the ReverseDelay. |
| | | 3 | Horn | Short reflections from the Air effect make this patch sound like a wind instrument. This is great for playing sax-style phrases. |
| | | 4 | Clean FLNG | Instead of chorus, this clean sound is modulated by a flanger effect. Suits a retro atmosphere. |
| | | 5 | DST&VIBRO | This bluesy drive sound combines DIST and FD VIBRO effects. |
| | | 6 | Fast Filt | This filter sound responds quickly to picking dynamics. Single note lines work best with this effect. |
| | | 7 | CRY&BLUES | This crunch sound uses the B-BREAKER effect. Use the expression pedal to assign PedalCry. |
| | | 8 | BoostCity | This drive sound uses the TONE CITY effect. Turn the Booster ON for an even more powerful sound. |
| | | 9 | Heaven | This patch creates a chord sound that will make you feel like you are in Heaven. This is recommended for long chord backing parts. |
| Richie Kotzen | C | 0 | StereoFunk | This auto-wah sound is cool and funky. The Air effect creates wide stereo imaging. |
| | | 1 | Tele ClnRW | A wide stereo chorus and hard compression create a clean sound for backing parts. |
| | | 2 | 410BlsSolo | Delay and reverb are added to the US BLUES 4x10 combo sound. Hit an open chord, let it ring and check the sustain! |
| | | 3 | Str Cln LD | This combines chorus and delay in a tone with aggressive compression. The tone is clean, but suitable when you want to solo through a high gain amp. |
| | | 4 | Trem Clean | This clean sound has a vintage feel. Use the expression pedal to control the tremolo. |
| | | 5 | Elec Rhyth | This rhythm sound for classic hard rock uses a little EarlyRef. Remember the shorts and the backpack? |
| | | 6 | Washed Out | The CAR DRIVE, Cho+Dly and Comp in this patch create a big overdriven tone that sounds like multiple layered guitars. |
| | | 7 | BigFatFlng | This dirty, big-bottomed flanged guitar sound transforms a clean amp into a fat rocking sound! |
| | | 8 | Robo Funk | M Comp, RndmFLTR, and ParaEQ create a sick funk sound best for quick staccato single-note lines. |
| | | 9 | Fool Frnds | This emulates the sound of an acoustic guitar plugged directly into an amp. Reverb is optional. |
| Kiko Loureiro | D | 0 | MatchVibe | This classic rock tone uses MATCH 30. Turn OverDrive on for leads or TheVibe on for backing. |
| | | 1 | Revolving | This heavy sound with a beautiful low end is great for riffs. Boost and delay can also be added in this patch that is great for modern metal style solos. |
| | | 2 | Livid | This clean sound uses a chorus and two delays to create width perfect for arpeggios and chords. |
| | | 3 | ValleyRock | Add flanger and delay to this 80s Heavy Rock sound for a Van Halen flavor. |
| | | 4 | IndieDrive | This indie rock patch has two types of delays that can be used independently or simultaneously. |
| | | 5 | MetallicCh | A slight chorus gives this modern heavy sound greater width. |
| | | 6 | Progressng | This prog metal solo tone for fast picking has an effective modulated ping-pong delay. |
| | | 7 | Enfermo | This heavy rock tone uses the Booster to maximize lead sounds. |
| | | 8 | 7 mirrors | This is a tribute to the enigmatic master guitarist Allan Holdsworth. |
| | | 9 | HolyShift | This sound features pitch shifting and is great for solos. Use the expression pedal to control the HPS Mix. |
| Rob Caggiano | E | 0 | Honeydrip | This is a very usable sound for single note lines and lead playing. |
| | | 1 | It's Alive | This killer sound for solos has a vocal quality depending on the guitar note pitch. |
| | | 2 | Tropicana | This lead tone features the TANGERINE amp sound. |
| | | 3 | Thrash Em | No explanation needed for this exemplary thrash sound. |
| | | 4 | Zipper | This really obnoxious fuzzed-out sound has some depth added by the Air effect. |
| | | 5 | Solottery | Using BG CRUNCH, this smooth and squashed solo sound adds nice warmth with AnalogDly. |
| | | 6 | Creeper | This ominous and creepy sound is great with an amp. |
| | | 7 | Heavy D | This heavy tone that uses Z Bottom and BG DRIVE was designed with drop D tuning in mind. |
| | | 8 | Classic | This patch has a very Classic Rock feel to it and is great with an amp. |
| | | 9 | Wood | This sound uses Governor, M Comp and DELUXE-R for a woody drive tone. The Cry effect adds the feeling of a human voice. |

| | BANK / PATCH | | PATCH NAME | COMMENT |
|---|---|---|---|---|
| Mike Orlando | F | 0 | XtremeWah | This is a spacious and distorted auto wah sound. The expression pedal controls the delay feedback. |
| | | 1 | HeavyMedal | This very saturated distortion sound is great for heavy metal and rock, as well as rhythm and lead playing. |
| | | 2 | MetaSynCor | Synth octaves and a lush delay make this tone huge. The expression pedal controls the synth. |
| | | 3 | StackedUp | This is a classic British rock tone. The expression pedal controls the delay. |
| | | 4 | AngelFaze | This patch adds a tone that sound like an acoustic sound with a beautiful phase effect. The expression pedal controls the FilterDly Mix. |
| | | 5 | MrGovenor | This uses the Governor effect to produce an overdrive sound good for rock. Use the expression pedal to control the Delay Mix. |
| | | 6 | PitchedOut | This insane pitch transposition sound is great for tricky solos. The expression pedal controls the HPS Mix. |
| | | 7 | Open Wah! | This cry effect is great for soloing and chord playing. The expression pedal controls the delay of DLY+Reverb. |
| | | 8 | CrunchCore | Chorus adds width to this big rock sound. Use the expression pedal to control the StereoCho Mix. |
| | | 9 | DreamScape | With this clean filter effect the notes seem to take off in a pitch-changing delay. This is great for special effects and unaccompanied moments. |
| Amp Modeling | G | 0 | FD COMBO | This is the clean sound of the FD COMBO. Press the expression pedal down to turn PedalVx ON. |
| | | 1 | DELUXE-R | This crunch sound uses the DELUXE-R effect. Turn the HotBox ON to boost it even more. |
| | | 2 | FD VIBRO | This crunch sound uses the FD VIBRO model. Use the expression pedal to add Tremolo. |
| | | 3 | US BLUES | This crunch sound uses the US BLUES model. Use the expression pedal to add TapeEcho. |
| | | 4 | VX COMBO | This crunch sound uses the VX COMBO model. Use the expression pedal to add Ensemble. |
| | | 5 | VX JMI | This crunch sound uses VX JMI. Turn the Booster ON for solos. |
| | | 6 | BG CRUNCH | This crunch sound uses the BG CRUNCH model. EarlyRef provides the secret ingredient. |
| | | 7 | MATCH 30 | This clean sound uses the MATCH30 model and gets more width from the Air effect. |
| | | 8 | CAR DRIVE | This crunch sound uses CAR DRIVE and features resonance characteristic of a small amp. |
| | | 9 | TW ROCK | This crunch sound uses the TW ROCK model. Reverberations from the PhaseDly stand out. |
| | H | 0 | TONE CITY | This crunch sound uses the TONE CITY model. Use the expression pedal to add Flanger. |
| | | 1 | HW STACK | This clean sound uses the HW STACK model and gives the sound a 3D feeling with a combination of EarlyRef and Air effects. |
| | | 2 | TANGERINE | This crunch sound uses the TANGERINE effect. Try turning the Phaser ON. |
| | | 3 | B-BREAKER | This crunch sound uses the B-Breaker model. The open tone is characteristic of an open-back amp. |
| | | 4 | MS CRUNCH | This solo sound combines MS CRUNCH and T Scream and features ping-pong Delay. |
| | | 5 | MS 1959 | This is the MS 1959 crunch. The Vibe is ready to be activated at the head of the chain. |
| | | 6 | MS DRIVE | This drive sound uses the MS DRIVE model. Turn Comp ON to get a clean sound. |
| | | 7 | BGN DRIVE | This drive sound is based on the BGN DRIVE effect. Use the expression pedal to control the StereoDly Mix. |
| | | 8 | BG DRIVE | This is the high-gain sound of the BG DRIVE model. Move the expression pedal to raise the pitch by 2 octaves! |
| | | 9 | DZ DRIVE | This high-gain sound uses DZ DRIVE and features a crisp, tight tone. |
| Guitar Legend | I | 0 | ALIEN | This high-gain sound uses the ALIEN effect. This monstrous tone features a fat low-end. |
| | | 1 | REVO-1 | This high-gain sound uses REVO-1. The NoiseGate shuts out noise. |
| | | 2 | JB Crunch | This long reverb sound is ideal for emotional performances like when Jeff Beck plays “Amazing Grace.” |
| | | 3 | BrianDL | This patch was inspired by the sound used by Queen's Brian May in “Brighton Rock.” The delay flying left and right every two beats is the key. |
| | | 4 | Smooth | This smooth distortion sound is inspired by Eric Johnson's performance of “Cliffs of Dover.” |
| | | 5 | Hendrix | Press down on the pedal to turn PedalVx ON in this Jimi Hendrix sound. Use the expression pedal to control wah and The Vibe. |
| | | 6 | MetalKirk | This modeled Mesa Boogie Dual Rectifier sound is perfect for riffs with the right amount of gain. Use the expression pedal to turn wah ON. |
| | | 7 | U2... | This dotted-eighth-note delay that bounces left and right was popularized by U2’s guitarist The Edge. |
| | | 8 | E.V.H | This captures the crisp riffing sound of Van Halen’s “You Really Got Me.” |
| | | 9 | Beatle AC | This is the characteristic thick crunch sound used by The Beatles in their early days. |
| SFX | J | 0 | J.Page | This is the sound used by Jimmy Page live at Madison Square Garden. Turn the wah ON to get it! |
| | | 1 | Layla... | This tone can be heard in Eric Clapton's eternal hit Layla. Enjoy it with a Strat in a between pickup setting. |
| | | 2 | Mr.Moore | This extreme Marshall sound is a tribute to Gary Moore. |
| | | 3 | M.S-Wah | Everyone has tried Michael Schenker’s half-cocked wah sound once, right? |
| | | 4 | JazzFusion | John Scofield inspired this crunch with chorus sound. This patch is perfect for funky jazz fusion. |
| | | 5 | Step Chord | Use the tap button to match the tempo of the song that you play and strum a power cord just once to create a new arrangement. |
| | | 6 | FilterCLN | The M-Filter responds slowly to picking dynamics for a clean sound. This effect is good for cutting, arpeggios and other chord playing. |
| | | 7 | Theremin | This patch simulates the strange sound of a Theremin using the MonoSynth effect. Use your arm to change the pitch in large increments for a more convincing performance. |
| | | 8 | Atom | This hall sound is created by setting the pitch delay interval to two. |
| | | 9 | DreamSeq | This special effect sound uses Z Dream and SeqFLTR effects. Use the expression pedal to control the StereoDly Mix. |